

THE NEW YORK DRAMATIC MIRROR



THE NEW YORK DRAMATIC MIRROR

VOL. LXXI, NO. 1,579.

NEW YORK, SATURDAY, JANUARY 23, 1909.

PRICE TEN CENTS.



THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street

(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE,
President,
12 West 46th Street.LYMAN O. FISKE,
Secy. and Treas.
121 West 42d Street.

CHICAGO OFFICE:

(Otis L. Colburn, Representative)

49 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page \$45; Half-Page, \$60; One Page, \$120.

Professional cards, 15 cents an agate line, single insertion; \$1.25 a line for three months. Five lines the smallest card taken. Theatre cards, 15 cents per agate line, single insertion; \$1.25 a line for three months. Four lines the smallest card taken.

Reading Notices (marked *, or EXP), 20 cents a line.

Chargers for inserting For trials, furnished on application.

"Preferred" positions and black electrotype subject to extra charge.

Box page closes at noon on Friday. Changes in stand-

ing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5:30 p.m.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.

FOREIGN.

Canadian subscriptions \$5.00 per annum. All other foreign countries \$5.50, postage prepaid.

Telephone number, 379 Bryant.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St.; Regent St.; Davis' Agency, 17 Green St.; Leicester Sq.; W. C.; Murray's Exchange, 3 Northumberland Ave., W. C. In Paris at Bremont's, 17 Avenue de l'Opera. In Liverpool, at Latarche, 61 Lime St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - JANUARY 23, 1909.

Largest Dramatic Circulation in the World.

THE "MIRROR" CREDENTIAL.

The Credential of THE Mirror for 1909 is now in the hands of correspondents of this journal that have qualified for service for 1909. Managers are requested to recognize only those holding this Credential, which plainly shows the year, and to take up any 1908 Credential presented.

A DIFFERENCE.

A NEW York newspaper—the *World*, to be exact—the other day editorially ruminated upon "The Rarity of Great Actresses," apropos of the honors paid to the memory of Ristori abroad.

The editorial drew a comparison as between opera and the drama. "A great singer," it said, "dies or retires, and another is found ready to take up her roles, often disputing her supremacy while she is still in the full tide of her fame." And this was added:

The great actress leaves a void not so soon filled. Ristori, it is true, succeeded directly to RACHEL's honors, her first appearance in Paris in 1855 preceding but by three years the death of the French actress. But who is there to inherit from Ristori? The stage has a great Phèdre in BERNARD and a great Camille and Magda in DUSA. But who is there to play Lady Macbeth as Ristori played it in an impersonation which was the finest since MRS. SIDDELL? What young actress is there whose Juliet or Portia, or whose Francesca, done like Ristori's at fourteen, gives promise of a first rank in tragic roles? Nature is generous of her favors to women singers. Each generation has its MALIBRANS and PATTIS. Why is she so chary of endowing women with the highest stage gifts? A host of women make the stage their vocation, a number exceeding that of the men engaged. There are many capable actresses whose talents fall just short of the highest achievement. But the scarcity of RISTORIS and RACHELS, or even of JANAUSCHEKS and MODJESKAS, is in striking contrast with the comparative frequency of prima donnas of equal rank on the lyric stage.

All of which is interesting, though it is not all well based. It does not, for instance, take any account of the absolute change of the nature of the drama that those who saw Ristori must have noted if their faculty to observe and find reasons for the things observed is keen. Ristori lived in an age of classic drama. The great actresses of to-day are required to demonstrate with very different dramatic material. And that there are actresses the world over

as great to-day as formerly cannot be denied, if due allowance as to the difference in mediums be made.

Again, each generation does not have its MALIBRANS and its PATTIS. Those artists were unique, as are the great singers of to-day. Genius, with its exceptional physical gifts, is always individual.

Again, the gifted in the field of opera have approaches to their goals well defined and certain. The singer with a phenomenal voice and the other attributes that promise for the future finds persons who supply the great masters of teaching, and the conservatories make the novices ready for a career. Once passing through this period of preparation, the young singer, if the gifts still show their integrity under the polishing method, finds an opening quickly. The actress—at least the actress of English speech—has no seminary or conservatory that will insure such an education, and perforce must struggle on in that dispiriting, tedious and haphazard grind from which dramatic genius so often springs to fame in a moment.

A CENSORSHIP DOOMED?

Is the British play censorship doomed? It would appear that the Harcourt Theatre Bill, which will be zealously promoted for passage, sounds the knell of this function, which, in the name of the Lord Chamberlain, has survived from an illiberal period.

This measure has been introduced in the House of Commons by ROSKET HARCOEUR, M. P., and is said to have many friends in that body, while it is backed by some of the most distinguished dramatists, litterateurs and patrons of art in Great Britain.

The bill proposes to abolish the censorship of stage plays, which under it would be treated by the method now applied to music hall performances. It provides that it shall not be necessary to submit any play to the Lord Chamberlain before the first representation thereof, "whether for hire or otherwise," and that it shall not be lawful for the Lord Chamberlain to forbid any play; that the powers of the Lord Chamberlain shall be transferred to the London County Council, which is equivalent to a Board of Aldermen in this country; and that the Council shall issue all licenses.

Nothing in the measure, however, is to affect the powers of the Lord Chamberlain under the Acts of 1843 in respect of the licensing and closing of theatres in places outside London where there are royal residences. As one of the paragraphs in the bill points out, it refers especially to the central part of London and Westminster and the Boroughs of Finsbury and Marylebone, the Tower Hamlets, Lambeth and Southwark.

The phrase "whether for hire or otherwise" recalls the fact that in recent years bodies of enlightened playgoers have formed societies for the representation of plays which the Lord Chamberlain's office had forbidden, such societies evading the taboo by making admission free to their members.

THE MIRROR at various times has pointed out many inconsistencies of the British censorship, which on occasion has refused to permit the production of artistic dramas that should be included in any great modern repertoire, while permitting other plays of a demoralizing and inartistic nature.

There will still be a problem to solve, however, under the new provision in London if it should be adopted. By what method will the County Council pass upon plays? And is such a body desirable or competent to decide in the matter?

TO REMODEL HERALD SQUARE THEATRE.

Plans were filed on Jan. 13 with Building Superintendent Murphy for rebuilding the fire-damaged Herald Square Theatre in remodeled design that will entirely eliminate the old second story extension over the foyer and vestibule. The balcony over the colonnade columns will be removed and replaced by a parapet with decorative urn finials, and the vestibule and foyer will be rearranged and the old balcony staircase replaced with fireproof stairs of ornamental iron. The improvements will have the effect of making a long colonnade portico of the old entrance, and are to be made for Sam and Lee Shubert (Inc.), as lessees, from designs by Charles B. Meyers.

A RECORD OF PRECOCITY.

Jane Marguerite Banks Steers, daughter of Carl Bayard and Magnolia Steers, died at McKinney, Tex., on Jan. 3, of spinal meningitis. She was born on Dec. 18, 1903, and made her first stage appearance with the Hyde Park Stock company in June, 1904, as the baby in Jane. During the season of 1907-08 she played child parts with the Metropolitan Stock company, and this season she had the roles of the Messenger Boy in *A Message from Mars* and Ripsey in *A Poor Relation* with the Albert Taylor company. Her parents are now with the Jack Emerson Stock company. Burial was at McKinney, Tex.

WESEY AND PINCUS GET THEATRE.

Wesey and Pinus have taken over the Savoy Theatre in Atlantic City and will operate it as a split-week vaudeville house in conjunction with the Opera House at Chester, Pa. All acts booked by this firm for these theatres will play Monday, Tuesday and Wednesday at Atlantic City and will exchange places with the acts playing the Chester house the balance of the week. Wesley and Pinus book in conjunction with the United Booking Offices.

PERSONAL.



THEATRE MANAGERS DINE.

Annual Dinner of the New York Association—Speeches and incidents.

The fifth annual dinner of the Theatrical Managers' Association of Greater New York was held at Hotel Astor last Friday night, with about 250 members and guests present. Among the speakers were Marc Klaw, A. L. Erlanger, William Harris, Oscar Hammerstein, Mr. Daniel Frohman, and Charles M. Burnham. Mr. Erlanger devoted his speech to a criticism of the New Theatre and the Metropolitan Opera House directorships, calling these institutions playthings of the rich who were tired of ping pong and horses. He paid a tribute to Oscar Hammerstein for his independence in building the Manhattan Opera House and managing it alone.

Mr. Klaw made a satirical speech in which he read from a pretended report by Charles Dillingham on the affairs of the Metropolitan. He also commented on the recent decision of the Corporation Counsel regarding the ticket speculator ordinance.

Mr. Hammerstein told of some of his experiences in Philadelphia. Percy Williams spoke on the Sunday closing question, and William Harris compared theatre conditions in his early years to those of the present day. An interesting event of the evening was the unanimous election of Oscar Hammerstein to membership in the association.

Among those present were:

F. R. Anderson, Max Anderson, Joseph Brooks, Martin Beck, N. Buskin, George Bowles, George M. Ballinger, John T. Brush, Charles Burnham, Hollis Cooley, George L. Cooper, F. M. Case, Jr., J. H. Curtin, K. F. Croker, George J. Cooke, W. J. Colahan, Madison Corey, Andrew Dippel, R. Dunn, A. L. Erlanger, Daniel Frohman, S. C. Freifeld, James Forbes, M. Fischer, B. Feilheimer, J. H. Griffith, Jr., Joseph Gordon, Joseph Grinner, W. Grossman, Arthur Graves, William Harris, M. Herrmann, S. M. Harris, J. J. Higgin, J. H. Hunter, Victor Herbert, H. B. Harris, J. H. Hurlin, Julie Hurlin, J. R. Hurlberg, Al. Hayman, William Hammerstein, Arthur Hammerstein, Raymond Hitchcock, Ligon Johnson, Marc Klaw, George Kline, K. Kraus, Paul Keith, F. M. Knowles, Charles Klein, Leo Kugel, H. Lindley, M. Lowcher, A. Lichtenstein, Frank McKee, F. E. McKay, J. J. McNally, D. Marcuson, W. Moore, J. Murray, L. Mulligan, George Mayer, E. R. Murphy, Royal E. Moss, H. C. Miner, T. W. Miner, E. D. Miner, S. F. Nixon, F. Nible, L. Newgate, Charles Osgood, Eugene Presbrey, M. C. Howard, William H. Reynolds, J. W. Rosenquist, J. A. Reid, Charles R. Rice, P. H. Sullivan, H. B. Smith, Howard Stevens, S. B. Sterne, N. B. Sterne, Ben Stein, D. J. Stattery, Jerome Siegel, J. H. Springer, J. V. Springer, Leo Schlesinger, A. Selwyn, J. Tenenbaum, Frederick Thomas, J. H. Trotter, J. T. Tamm, M. Tamm, M. Thomas, Ralph Trier, Leo Teller, A. E. Thomas, Renold Wolf, E. Wald, John Welch, Percy G. Williams, Otto Well, A. H. Woods, G. Winstock, F. Ziegfeld, Jr.

STAIR AND HAVLIN-MORRIS RUMORS.

It was rumored about town last week that William Morris, Inc., would take over several of the Stair and Havlin combination houses and place them in the chain of vaudeville theatres now controlled by William Morris, Inc. The latter concern declined to either confirm or deny the story, while George H. Nicolai, general manager for Stair and Havlin, denied to a *Mirror* representative that there was any truth in the rumor.

MONNA VANNA AS OPERA.

Maeterlinck's *Monna Vanna*, with music by Henri Fevrier, was offered in opera form at the Grand Opera, Paris, on Jan. 13. The libretto follows the original text closely. Maeterlinck was strongly opposed to bringing out the work at the Grand Opera, considering it more suitable for the Opera Comique. He asked a restraining order from the courts, but judgment was against him.

MUSICAL PLAYS FOR THE NEW APOLLO.

The new Apollo Theatre, to be erected at Weber and Rush at Forty-seventh Street and Seventh Avenue will be devoted to musical comedy and not to burlesque. The same firm is planning to obtain a theatre in Chicago, also to be called the Apollo, for the same class of attractions.

CURRENT AMUSEMENTS.

Week ending January 23.

ACADEMY OF MUSIC—David Warfield in *The Music Master*—684 times, plus 2d week—9 to 16 times.

ALHAMBRA—Vaudeville.

ASTOR—William Hodge in *The Man from Home*—23d week—182 to 189 times.BELASCO—Blanche Bates in *The Fighting Hope*—133 times, plus 1st week—1 to 8 times.

BIJOU—A Gentleman from Mississippi—17th week—132 to 139 times.

BLANEY'S—Vaudeville.

BROADWAY—Joseph O'Mara in *Peggy Macrae*—3th week—34 to 41 times.CASINO—Eddie Foy in *Mr. Hamlet* of Broadway—3th week—32 to 39 times.

CIRCLE—The Queen of the Moulin Rouge—7th week—22 to 58 times.

CRITERION—William Gillette in *Samsam*—14th week—56 to 72 times.DALY'S—William Farnham in *The Barber of New Orleans*—2d week—4 to 11 times.EMPIRE—Mando Adams in *What Every Woman Knows*—5th week—31 to 38 times.GAIETY—The Traveling Salesman—29 times, plus 20th week—157 to 164 times; *Twenty-ninth*, plus Fred Nible's Lecture, *Russia*.GARDEN—Henry E. Dixey in *Mary Jane's Pa*—8th week—59 to 62 times.GARRICK—William Collier in *The Patriot*—9th week—57 to 73 times.GERMAN (Hiring Place)—The Blue Mouse—4th week—20 to 23 times; *Success*—4 times.GERMAN (5th Street)—The Tailor—2d week—5 to 10 times; Great Players in *The Little Town of Bethlehem*—3 times.

GRAND OPERA HOUSE—The Squaw Man—271 times, plus 8 times.

GRAND STREET—The Rocky Mountain Express—20 times, plus 9 times.

HACKETT—The Vampire—1st week—1 to 9 times.

HEDDLE BOURNE—Closed by fire Dec. 22.

HIPPODROME—Sporting Days and Battle in the Skies—20th week.

HUDSON—Ethel Barrymore in *Lady Frederick*—11th week—33 to 90 times.

HURTIG AND SEAMON'S MUSIC HALL—Girls from Happyland.

KALICH—Yiddish Drama.

KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.

KEITH & PROCTOR'S 125TH STREET—Vaudeville.

KNICKERBOCKER—Fritz Schaff in *The Prima Donna*—8th week—51 to 57 times.LIBERTY—Announced for Jan. 23—Mrs. Leslie Carter in *Kasa*.

LONDON—Tiger Lillies Burlesques.

LYCEUM—Alice Burke in *Love Watches*—22d week—167 to 178 times.

MADISON SQUARE GARDEN—Automobile Show.

MAJESTIC—Three Twins—214 times, plus 1st week—1 to 9 times.

MANHATTAN OPERA HOUSE—Grand Opera—11th week.

MAXINE ELLIOTT'S—Maxine Elliott in *The Chaperone*—4th week—23 to 30 times.METROPOLIS—Stock co. in *A Texas Steer*.



The leaven of modernism is working in the Methodist Church, whose governors so long have maintained a taboo of the theatre in its "discipline," despite the growing number of that faith who believe in rational amusements, including the drama.

In a recent meeting of Methodist ministers at Chicago, one of their number, the Rev. Johnston Myers, threw a verbal bomb in the following:

Theatres must not be regarded by the church as all bad because some are bad, any more than libraries are all tabooed because some have bad books.

Twenty years from now the church will have a different view of the theatre than it does to-day. Your children will go to the theatre and profit by it, though you abhor the idea to-day.

One presiding elder rose to combat the foregoing. He thanked God that he never could change his attitude, "or go to a theatre," and he declared that he did not believe 5 per cent. of members of the Methodist Church attended the theatre.

"I know differently," returned Dr. Myers. "Nearly all church people go to theatres. They go under cover as far as their pastors are concerned. Why not lift the ban and let the people discriminate between the good and the bad? There is no more reason for disqualification of the theatre than there is of the library," and he predicted that the presiding elder's grandchildren would be patrons of the play.

That was not a pleasing story of professional rivalry and jealousy cabled the other day from Berlin.

Two of the best known German opera singers—Frau Wittich and Frau Krull—were cast for the part of Brunhilde and Sieglinde in *Die Walkure* at the Royal Opera House, Dresden.

There had been rumors of enmity between the women, although no one expected it to break out during a performance.

In the scene where Sieglinde kneels before Brunhilde, Frau Krull remained on her feet looking aggressively into her rival's face. Soon the two singers were engaged in a dialogue which was not in the book, which was by no means melodic, and which rapidly developed into an unedifying altercation. "In spite of a fortissimo passage from the orchestra," as the story goes, "the quarreling was heard across the footlights and the curtain was rung down."

Is it not amazing that such a thing could happen in an atmosphere of art, and that German artists—presumably reticent and restrained as to extraneous matters in an operatic emergency—should thus have offended?

The public does not pay to witness such episodes; and yet the public enjoys them because they are so rare on any stage.

Martin Harvey, relative to a rumor that emanated from this side, has sent to the editor of the *London Daily Express*, in which the rumor was published, this letter, which he also forwards to *THE MIRROR*:

SIR.—I have just read the following statement in your issue of the 23d inst.: "There has been an exchange of cablegrams between W. Faversham, the American manager, and Martin Harvey. Last summer Mr. Faversham sold the English rights of *The World and His Wife* to Mr. Harvey, and the present negotiations were for the purpose of securing an annulment of the contract. If Mr. Faversham is able to do this, as he hopes, he purposed to produce the play in London at one of Sir Charles Wyndham's theatres in April."

There has been no such exchange of cablegrams between Mr. Faversham and myself. My relations with Mr. Faversham have been of the most friendly nature throughout. He is fully aware that I have already produced the play according to my contract with him, under the title of *Slander*, at Birmingham on the 10th inst. He also knows that I intend to produce the play in London next year, and is the last man, I am sure, who would wish to withdraw or trespass upon my rights. As it was Mr. Faversham himself who wished me to have the play for England which he contemplated producing in America, it is quite unlikely he would consider bringing the play here. In addition to this, Mr. Faversham, since his production in New York, has very kindly assisted me in every possible way.

You may call to mind that the coming production of the play by me was announced in the *Daily Express* some months ago, and arrangements have now been made to give it during the coming season.

I am, dear sir, yours faithfully,

(Signed) J. MARTIN HARVEY.

This clearly sets forth, it would seem, the relations between Mr. Harvey and Mr. Faversham with regard to the play and their respective uses of it.

The Shakespeare memorial matter has at last been settled in London, at least as to the form it shall take.

The Memorial Committee has decided with practical unanimity to recommend the establishment of a national theatre, at which Shakespearean plays will be presented at regular intervals and also other plays by living and dead dramatists. Foreign companies will sometimes be invited to produce foreign plays.

It is intended that the theatre shall be a state institution, except that Parliament will not be asked to subsidize it. The educational and municipal authorities of the country will be asked to associate themselves with the theatre. Public subscriptions will be invited. The theatre will be controlled by a Board of Trustees and the management will be representative of current literature, the drama, music and education.

Yet in this feature alone—a diversity of minds that individually seek to enforce opin-

ion as to manner and method—will probably be found a source of contention.

Modern ideas are influencing the Paris Opéra, under the administration of André Messager and Louis Bousquet.

These gentlemen attacked the clique some time ago and suppressed that ancient but mercenary body, after a contest.

Their latest step in the direction of art was the recent forbidding of artists to acknowledge applause, except at the end of each act.

This will prevent the resuscitation of the dead and other incongruities that applause has imposed upon operatic performances.

Perhaps the recently disclosed desire of the Metropolitan Opera authorities to banish the encore and discourage floral displays in the honor of singers had an impulse from Paris. In any event, all these reforms are calculated to clear the artistic atmosphere.

The *Citizen*, of Columbus, O., the other day noted with some surprise that the first man to be received at the penitentiary in 1909 was the Rev. Francis N. Boyd, a Logan preacher. The crime for which this clergyman is incarcerated cannot be detailed.

Now, what if it had happened that the first man committed to the Columbus penitentiary in 1909 had been a player instead of a preacher?

REFLECTIONS.

Arthur Wynn took Joseph O'Mara's part in *Peggy Macrae* during the star's illness and made an excellent impression by his singing and acting.

Ethel Tucker, who has been touring the Northwest with her husband, Whit Brandon, fell on the ice at Ontario, Ore., one day recently and broke her left leg above the ankle. She was taken to the Multnomah Hospital, where she will remain until well. Mr. Brandon will fill dates already arranged and then close for the season.

A reading of the Sufragette play, *Votes for Women*, was given at the Berkeley Lyceum on the night of Jan. 9, by Mrs. Craig Wadsworth. The play has been presented in London, but a regular stage representation in this country seems to be in the haze of the future.

Frank Basie, of the Thresher Stock company, now in the fifth successful week at the Camden Theatre, Camden, N. J., won instant favor as Silent Sam, the ranch owner, in *The Cutest Girl in Town*, and as Manuel Gomez, the Italian musician, in *Anita the Singing Girl*.

Albert Hoogs, from San Francisco, whose family is one of the best known on the Coast, has just acquired the rights of C. T. Darrow's latest farce, *The Fascinating Widow*, in which he will star Otis B. Thayer. Mr. Thayer's last successful play was *A Square Deal*, which was produced at the Bijou Theatre in New York a couple of years ago.

Archie Gardner, formerly of the firm of Clarke and Gardner, the pioneer managers of the Temple Opera House, Natchez, Miss., and afterward the owners of the New Baker Grand, was married at El Paso, Texas, on Dec. 29 to Elsie Gardettson-Shepard. Mr. and Mrs. Gardner will be at home to their friends after Feb. 1 at Tombstone, Ariz., where Mr. Gardner holds a position with the Tombstone Water and Supply Company.

Frank P. Prescott is in advance of Stetson's (coast) Uncle Tom's Cabin company this season.

Charles Grapewin has accepted a new play, entitled *A Brave Coward*, by J. Stacy Hill and Thomas Addison, for production next Spring.

Joseph Allerton in this season stage-manager with The Thief company, on tour.

Frederick M. Davidson has been granted a decree of divorce from Martha Howard Davidson by Justice Sander in the Supreme Court, Brooklyn. Mr. Davidson was last year a member of the Aborn Opera company and his wife had been a member of the Bostonians.

A son was born to Mr. and Mrs. James Leslie at Meridian, Miss., on Jan. 6. Mrs. Leslie is the youngest daughter of Mr. and Mrs. George H. Adams.

Estelle Walsh has left the Midwood Sanatorium, Flatbush Avenue, Brooklyn, where she underwent an operation last September. She is now at Montreal, N. J.

Columbia University Players' Club will give its annual entertainment at the Waldorf-Astoria the week of March 8. The title of the play is *In New York*.

Louise Beaton (Mrs. Al. H. Woods) is to return to the stage for a single week on Feb. 1, appearing at the Grand Street Theatre in a revival of *Rachel Goldstein*.

Charles Mortimer, after four years on the Pacific Coast, where he was successful under Russell and Drew, John Cort, Dick P. Sutton, Colonel J. E. Caven, and Percy Hunting, has resumed his Eastern tour under management of J. M. Hill. His plays are *The Infernal City*, *A Fool's Revenge*, *A True Oklahoma-Man*, and *Measure for Measure*. His company includes Naomi Devonport, Alice Dunning, Mr. and Mrs. D. G. Henderson, Frank Morell, A. Y. Bowell, Guy Andrews, Herbert Marden, Master Glenn Vane, with Elmer Martin leader and C. R. Gardner advance.

Dr. Ludwig Wullner, who has been appearing in song recitals, is to join the German Theatre Stock company in March, to play leads in Oscar Wilde's *Salomé* and Ibsen's *Rosmersholm*.

The full company engaged to play *The Girl from Rector's* is as follows: Violet Dale, Van Rensselaer Wheeler, J. W. Ashley, William Burrell, Dallas Welford, Eliza Proctor, Otto Nina, Blaize, Nella Webb, Herbert Carr, James W. Dalton, Max Freeman, Isabel O'Madigan, Mildred McNeill, Valentine Logan, and Walter G. Burris.

Tleton Bryce wishes to thank George Elmore and members of the Wanted by the Police company for paying his fare from Detroit, Mich., to Buffalo, N. Y., and for other favors granted him after closing with A Texas Ranger at Sioux City, Iowa.

Lillian Maynard is starring through the South in a comedy-drama, *My Dixie Girl*, and is meeting with much success.

Dr. Torrey, the revivalist who some time ago created an adverse sensation in Philadelphia by attacking the theatre as an immoral institution, has been holding forth to the same effect in Scranton. In the *Scranton Times* of Jan. 9 James B. Connell, playwright, has an effective answer to this reverend gentleman.

Green's Opera House at Mart. Tex., was destroyed by fire on Jan. 9, with a loss of about \$13,000.

Maurice Levi, composer and general manager for F. Ziegfeld, Jr., sailed for Europe on the *Oceanic* last Wednesday in the interests of Mr. Ziegfeld's next Summer's roof-garden production.

Joseph B. Glick, acting manager for Charles B. Hanford, was called home from Hutchinson, Kan., to Cleveland, O., last week, on account of the death of his father.

Edna Wallace Hopper has rejoined Fifty Miles from Boston to play the role she originated.

A professional matinee of *The Patriot* will be given at the Garrick Theatre this afternoon.

Mrs. Archibald Haynes (Minna Gale) will lecture at the Berkeley Lyceum to-morrow (Tuesday) afternoon at three o'clock.

Constance Collier, who is now playing in Samson, with William Gillette, will have the only feminine role in Bernstein's *Israel* when it is produced next season.

Hurtig and Seaman have given to the Italian Press Association 2,000 orchestra seats for evening performances at the Yorkville and Metropolis theatres, to be sold for the benefit of the earthquake sufferers.

REVIEWS OF NEW PLAYS.

ENOUGH NEW OFFERINGS TO WET THE APPETITE FOR MORE THIS WEEK.

Faversham in a Romantic Play—A Popular Success—Bernstein's Strong Drama at the German—A Melodramatic Offering—Ward's Return—Other Playhouses.

To be reviewed next week:

THE VAMPIRE..... Hackett

THE EASIEST WAY..... Stuyvesant

Kasha..... Liberty

Daly's—The Barber of New Orleans.

Romantic play in four acts, by Edward Childs Carpenter. Produced Jan. 15. (William Faversham, manager.)

Victor Jallot	Walter Faversham
Luis Delgado	H. Cooper Cliffe
Etienne Lemaire	Lionel Belmore
Villebœuf	Percy C. Warne
Osbourne	Harry Redding
Allard	Berton Churchill
Moreau	Morton Selten
Forrest	Frank A. Lyon
Jerome	France Bendtzen
Ludwig	Leontine Fliegner
Antoinette	Charles Harbury
Careese	Julie Opp
Ottile Trudeau	Alice Belmore
Tonton	Oliver Oliver
Moquer	Gertrude Anger
Bardis	John May
Zologa	Pickering Brown
	John Douglass

In New Orleans, in 1894, there was a barber, dancing master, maître d'armes, poet, diplomat and gentleman, named Victor Jallot. As a boy he was given a refuge from France, and sold with his ship companions as a redemptioner. He bought his freedom, established his atelier and became famous. He fell in love with Antoinette, adopted daughter of Ludwig Froebel, a ship owner and financier. When the play goes, they are under way a conspiracy, headed by a Frenchman, Delgado, and a Frenchman, Gasonac, to start a rebellion against the United States and make a free Louisiana. Jallot, in the name of the proposed insurrection, warns the United States sheriff, Osborne, and volunteers to become one of the commandants. A scurrilous paragraph in a newspaper, hinting at his relations with Antoinette, attracts his attention before the more important matter of the rebellion, and he seeks out the editor to fight him. The editor, being somewhat cowardly, agrees to retract the paragraph, which he confesses was written by Gasonac. The Jallot takes up the matter of discovering the chief conspirator. Delgado, the Spaniard, recognizes Antoinette as a slave girl he had left in the keeping of Froebel fourteen years before—an octogenarian, bankrupt, is compelled to sell his daughter put up at auction. Jallot, with money at his disposal, buys a ticket given him by his assistant, Poupet, and Jallot's adopted son, Jerome, hang a United States flag in front of Gasonac's atelier. Instigated by Gasonac and some of Credoux, Etienne Lemaire and Villebœuf by name, a mob gathers to tear down the flag and punish the hero. Antoinette comes to shew him, makes the Frenchman confess the authorship of the newspaper paragraph. The mob comes and Jallot, sword in hand, harangues them at length of the folly of trusting either Spain or France, and wins the day. But Antoinette learns of the stigma on her and of her purchase by Jallot. Jallot, however, believes her to be white. In the last act he succeeds in making Delgado confess that the girl was bought as a redemptioner, and then Jallot discovers that she is a certain Margot, princess of France, whom he has known on the ship. Naturally they come to the usual understanding.

The author has filled his play so full of detail that a recounting of the story must necessarily seem incoherent. Yet the play—entertainment would be a better term—is consecutive and somewhat logical in its sequences. It is never plausible, nor is it intended to be. It presents many evidences of cleverness in devising situations, and a certain happiness of diction that make it a very agreeable thing to witness. It will serve its purpose, and its faults may be forgiven without doing violence to the critical faculty. The staging is of high rank and the acting almost flawless.

Mr. Faversham as the perfect barber has a role much like those hero parts in which he used to delight theatregoers. Having personally most of the attributes of the character, and the skill to represent them consciously, his performance is most agreeable. And Julie Opp as Antoinette plays with discrimination, best in the lighter scenes. Olive Oliver has the character of a coquettish maid, ready to transfer her allegiance as her heart dictates. She plays it well. Gertrude Angarde is agreeable as the quadroon Tonton, and Alice Belmore is natural as Careese, a really decent person in the play, lacks significance. Even she says frankly that she had a pretty face and figure, and had her mother not left her a small sum of money, upon her leaving home she would have gone upon the streets. As is usual with Bernstein, there are scenes both powerful and brutal, and at the same time more or less theatrical. The play is very unpleasant. The end of the third act, with Coriolan on his knees before Leclerc, leaves a decidedly bad taste in one's mouth. Admitting that Coriolan is weak, still it is difficult to conceive of any man's solving the problem of the triangle in such a way.

Mr. Lind was the hero of the evening. During the first two acts he was excellent, but in the climaxes of the third and fourth acts his work carried the audience by storm. It was followed by an outburst of applause, minded with chagrin, that Mr. Lind had really earned. Miss Reicher, beautiful as always, played the adventures, Antoinette, satisfactorily. The part made no great call upon her ability. Mr. Sander, as Doulers, occasionally overacted. Mr. Marlow was at his best in the role of Leclerc. Miss Spier was effective as Anna.

New German—*The Talon*.

Drama in four acts, by S. A. Janson. Produced Jan. 11. (A. J. Spencer, manager.)

Adolph Metz	Emil Lind
Austin Rogers	Carl Saenger
Robert Drummond	Hedwig Reicher
Colonel Terrence O'Toole	Heinrich Marlow
Gaston La Farge	Ferdinand Stell
Tom Wright	Ernst Warner
Jack Jackson	Harry Liedtke
Cora Metz	Lina Hausele
Margaret Vincent	Marie Morgan
Edith Hawkins	Conrad Dorn
Kate Metz	Robert Schultze
	Hans Loidl
	Clemens Bauer
	Elias Gergely
	David Stelzner
	Elsa Hagemann

Jules Doulers has a beautiful twenty-two year old daughter, Antoinette. The girl, assisted at every point by her father, wins the love of Achille Coriolan, the editor of a socialist paper, on the staff of which Doulers is. Coriolan proposes and is accepted by Antoinette. She willingly throws over a young lover for her elderly admirer, who, in her eyes, is desirable only because of his money. Anna, the editor's daughter by his first marriage, on meeting her father's fiancee, immediately disowns and dislikes her. Two years pass. Coriolan, completely won by the influence of his extravagant wife, loses his income. A railroad corporation offers him a financial inducement for not attacking its schemes of aggrandizement. At first he indignantly refuses the bribe, but Antoinette wheedles him into accepting it. A vigorous denunciation of the railroad's methods has been written for the paper by one of Coriolan's most capable assistants, Vincent Leclerc. On him Antoinette reluctantly exercises her will for a period, dating back to 1885, before their marriage. Coriolan tries to convince Leclerc that

THE MATINEE GIRL.

THE PHILOSOPHY OF HAPPINESS, THE USEFULNESS OF SYMPATHY, AND SOME RANDOM NOTES.

The Uncertainty of Playwrights—The Basis of Mrs. Bennett's Play—What the Delicatessen Men Sold—Maxine Elliott's Heart—Mrs. Potter and a Genius.

N the speedy end of a play that was withdrawn last week, after a fortnight's life, we were confronted again with a condition for which there is no apparent remedy.

George Ade, on the eve of the production of a play that was the successor of his two tremendous successes, *The Sultan of Sulu* and *The College Widow*, referred to that condition in words that were prophetic. "A fellow is always afraid that he can't live up to the work he has done," he said, and his next production was a woeful fulfilment of his fears. Since, the work which George Ade has done has been of see-saw nature, up, down, up, down, with a horrible uncertainty on the part of the author as to which was up and which down, producing a dizzying unequilibrium.

George Broadhurst after his *The Man of the Hour* had his *The Bastermers* and *An International Marriage*. After Charles Klein's *The Music Master* and *The Lion and the Mouse* came his *The Daughters of Men* and *The Step-Sister*. The late brilliant and lovable Bronson Howard after his powerful *Shenandoah* wrote a play which lived for one week. If *White Whiskers* memory be reliable that play was called *The Banker*. Of one fact *White Whiskers* is sure, that its life was one brief, languid week.

I have enjoyed a peep at the thoughtful lines of Frances Hodgson Burnett's *The Dawn of Tomorrow*, which Eleanor Robson is to illuminate. It is uncharged with a hopeful philosophy.

"I believe nothing. I know nothing," the man of science is made to say. "I'm a hard-headed specialist, with a neck as stiff as a bar of iron. I believe nothing. I know nothing. But I see where the age is turning. There is a murmur rising and swelling which is making the dead centuries stir in their graves."

Here is the sentiment crystallized in language of as much force if a lesser elegance. "If things ain't cheerie, people is got to be. If yer born cheerie yer can stand things better. I gets many a bite an' a copper ees o' that. Tell yer wot. There's a lot of things 'appens in this here world. And I've seen slight 'arf o' 'em, I 'ave. But there's one thing I ain't come across yet. That's a thing as was as bad as yer short it was. There ain't nothin' as bad as that."

Which is a good thought to carry into the new year. Here is another. It was given to Aunt Jane and me with New Year greetings from our delicatessen man. He's an artist in his trade, that delicatessen man. I have for him the esteem we feel for all who do their work well, plus the enthusiastic regard for those who do their work better than they are required to do.

It is pleasant to turn out of the roar of Sixth Avenue into his little shop. His edible wares are arranged with the same eye for color effects a high class gardener shows. He keeps his shop perfectly ventilated. There isn't a square inch of glass or floor or woodwork but is so polished you can see your own matinee-garbed self reflected in it. He is a little man—most great men are. His face is withered and fresh colored like parchment galvanized into pink. His eyes are blue and frank and kindly. He wished us a Happy New Year and meant it. And he made to the stereotyped words a quaint addition of his own, as he handed the package of pimolas to Aunt Jane and the salted almonds to me.

"And I wish you both more and more of the two things we all need to face the new year with."

"Two things?"

"Yes, madam. Courage and patience." Aunt Jane and I looked a little self-consciously at each other. We haven't lived under the same roof since I made my entrance beneath it with an infantile squawk without learning each other's character maps.

"I have courage but no patience," I shame-facedly confessed.

"And I patience but no courage," faintly admitted Aunt Jane.

"Ye need them both, ladies," said the old delicatessen man. "Seven years ago come the nineteenth of January I was burned out. I lost every cent I had, and I had a family. But I began again. That took courage. And I kept right on. That took patience." He looked around the little shop. "And we're all right now. But we must keep all right. And that will take both courage and patience."

It has been fashionable to quote the line, "Ielly regular, splendidly null," with Maxine Elliott as its object. Some human siphon spouted the impression that she is "a creature of fire with heart of ice."

It is often melted, that heart of ice. Twice was that marvel of anatomy achieved in five minutes on an afternoon last week. Miss Elliott sat in a box at Blaney's Lincoln Square. She had come to see Mrs. James Brown Potter, and she listened attentively and appreciatively to "Captive Memories" and "The Cane-Bottomed Chair." But when the pathetic lines of "Little Boy Blue" were reached it was not the reader alone whose eyes gleamed through tears. One of those pearls from the ocean bed of the heart trembled on Maxine Elliott's black lashes and rolled unheeded down her cheeks.

"My favorite was 'The Cane-Bottomed Chair,'" said one of her party: "Was it not yours?" "No, 'The Little Boy Blue,'" she answered, and that tender vest fell upon her features that always softens them when she talks of Gertrude, her sister's little ones.

There was mention of Clara Morris and her sore straits, since the attempt to sell "The Pines," her home at Riverdale-on-the-Hudson, had failed, and the company who holds a heavy mortgage on it had taken steps to foreclose. Instantly Maxine Elliott leaned forward, sympathy welling from her dark eyes. "What ought to be done?" she exclaimed. "I will do what I can, of course. I will head a subscription."

When Bessie Tyree married and left the stage every friend of that dark-eyed, ebullient young woman said: "But what will she do with her steam?" "Her what?" "That tremendous energy of hers. It must have another outlet than home making and keeping." The friends were right. She needed the outlet and has found them. One is a farm near Mount Kisco, where she has a big family of chickens and other things of feathers and a few of fur, over which she fusses mightily. Recently she found another rill down which trickles a stream of that energy. She has written a story that a magazine editor told me is one of the brightest and most practical tales he has read for a year. We will see it soon, featured in his magazine. It is always good to meet the former Miss Tyree. She gives you the impression that the world is well ordered. She is living truly the role of A Contented Woman.

"Splendid work in a glorious success," was David Belasco's wired critique of Frances Starr's creation of Laura Murdoch in *The Biggest Way*, sent to a friend in New York from Washington last week.

A hundred or more of us jammed elbows in each other's ribs and trod on each other's toes and nibbled wafers and bonbons, as is the way of receptions, at the opening of Madame Lina Ca-

valieri's atelier on a recent Sunday. Madame Cavaliere, looking chic and simple as to gown and eloquent as to eyes, mingled with her guests as joyously as a second season debutante. Anna Held was there, and for the first time in the ten years of our acquaintance she made her eyes behave. Madame Clive was Madame Cavaliere's mascot, buying a wee, dainty vial of Italian pink. Which reminds me of Madame Cavaliere's bon mot:

A visitor gushed about the admirable arrangement of the toilet wares. "Like flowers in a garden or a conservatory," she exclaimed. "The French have exquisite taste. Don't you think so, madame?"

The slender shoulders of the Roman went up to match the arch of her eyebrows.

"Yes," she returned, "the French have taste, but the Italians are artist."

This came by way of interpreter, for Madame's present vocabulary is limited to three phrases: "How do?" "All right," and "Good-bye."

Mrs. James Brown Potter has been through the mills of the interviewers, and come out of the hopper chastened but wondering and a little sad.

A jaundice-colored sheet having hired Mary MacLane, she of the immortal six tooth-brushes to add somewhat to its already high flavor, sent that unparalleled young person to interview Mrs. Brown Potter. The press agent conducted the twain, Miss MacLane and the illustrator, to the visiting actress' dressing-room. Mrs. Potter stood at attention and waited. The press agent smiled. The illustrator sketched. The genius interviewer began:

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor sent her to town. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she don't like me."

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think

THE ACTORS' SOCIETY.

AUGUSTUS THOMAS' SUGGESTION RESULTS IN AN IMPORTANT NEW DEPARTMENT.

A Play-Reading Committee Appointed—A Chance for Unknown Dramatists to Be Heard—William Courtleigh Temporarily Returns to Vaudeville—Many Show in Town—Numerous Changes of Bills and Many Members on the Road—Engagement Department Sends Players Broadcast—What Some Members Are Doing.

Quick to act on the admirable plan suggested by Augustus Thomas in the course of his address before the society, Jan. 10, the society has appointed a play-reading committee, composed of the following members: President Thomas A. Wise, Mary Shaw, George Arliss, E. R. Mawson, F. F. Mackay, William Courtleigh, John E. Kellard, Richard F. Carroll, E. W. Morrison, Edward Ellis, Edward McWade, Fanny Cannon, and Georgia Earle. This

committee, whose names guarantee their fitness for the task, will consider plays submitted to it by young or unknown playwrights who may have been unable to obtain a reading elsewhere, with a view, in accordance with Mr. Thomas' proposal, toward the subsequent production of the play at a trial matinee, with a cast of society members, who will volunteer their services. From such a trial performance, in case the play proves a success, benefit will accrue to all concerned; the author will obtain a hearing and royalties, the manager who offers his house for the first performance will have first option on the play, the actors may obtain opportunities to make substantial hits and will secure profitable engagements if the play is a success solid enough for a protracted run, the society will become part owner of the production and as such share the profits, and the public will have an opportunity to hear new playwrights, with fresh ideas, and the drama will profit by an infusion of fresh young blood. Manuscripts should be sent to the Play-Reading Committee, Actors' Society of America, 133 West Forty-fifth Street, New York. Already much interest has been manifested in the project, and important results from the playwright's suggestion seem assured.

Changes at the various theatres Saturday night sent many society members on the road after comfortable sojourns on Broadway. George Arliss and The Devil company left the Belasco; Mrs. Fiske's company went up to Harlem, preparatory to their road tour, and An International Marriage left Weber's.

William Courtleigh arrived in town last Wednesday morning after closing a successful engagement as leading man with Eleanor Robson in *Vera*, the Medium, and soon after his arrival began rehearsals for a revival of his vaudeville sketch, *Peaches*, the little play by George Hobart in which he has appeared several times during successful vaudeville tours. For the title-role, formerly played by Gladys Claire, Mr. Courtleigh has engaged Janet Beecher, recently in support of Nat Goodwin in *Cameo Kirby*. Andrew O'Neill and George McIntyre complete the cast. Mr. Courtleigh is at the American Music Hall this week.

Over in Boston this week, at the Castle Square Theatre, Theodore Friesius has an opportunity to display his versatility. Departing from its policy of producing "straight" comedies and drama, the company has revived *The Circus Girls* for a fortnight's novelty, and Mr. Friesius, usually the perpetrator of the villainy in the Castle Square productions, now sings and dances gaily as the Vicomte Gaston.

George Drury Hart left town last Sunday for Oklahoma City, where he is to join the new stock company at the Metropolitan Theatre. Mr. Hart is to alternate the leading and heavy roles.

Mary Shaw is a welcome figure in town. Preparations for her future appearance are under way, and she is said to be considering plans that when made public will prove of much interest to the Shaw following.

Ragan Hughston appeared in an important role in *Bertha Galland's* new play, *The Return of Eve*, when that production had its premiere in New Haven last Thursday night.

Charles A. Stedman is with the Central Man of the Hour company.

Dakota Reich and Emma Salvatore (Mrs. Thomas Reynolds) were elected recently to membership in the society. Miss Reich's latest engagement was with *An International Marriage*, and Miss Salvatore has been appearing in vaudeville in support of her husband.

Alberta Gallatin is in town, after a successful tour in *The Devil*.

In his clever little sketch, *Jennie, Jack and Jerry*, Bradley Martin appeared in Portland, Me., last week, and even the blizzard couldn't keep the New Englanders away from the local vaudeville house.

Aubrey Noyes and his clever wife, Emily La celle, played in town last week and were the recipients of many congratulations on their good work in *Sold Into Slavery*.

Edmund Breen is said to have a role in *The Third Degree* as powerful and as rich in opportunities as his "Readymoney" Ryder in *The Lion and the Mouse*. Another prominent member of the society, Helen Ware, is an important factor in the success of the new *Klein* play.

Virginia Drew Trescott was the recipient of many social attentions while she was playing over in Brooklyn last week. She is appearing with Melbourne MacDowell in a one-act play, *A Man of the People*.

William C. Masson, prominently identified for many years with stock organizations in Boston, San Francisco and several of the larger cities throughout the country, as manager and director, is in New York on business.

Edwin Nicander is meeting with the same success on the road with John Drew in *Jack Straw* that rewarded his good work during the long run at the Empire.

Seth Halsey was the lecturer at the recent exhibition of *Altro*, a new vaudeville sensation that had a "try-out" at the Berkeley Lyceum.

Claire Fuller is playing the part of Texas in *Broadhurst and Currie's* play of that name, and is receiving excellent notices.

Kate Bruce is playing the leading part in *A Girl's Best Friend* company, now touring the West.

Rose Watson is the character woman with the stock company at the People's Theatre, Chicago, and word comes to the society of the excellent work she is doing and the many friends she is making.

Chauncey Olcott is another society member whose appearance on Broadway in his new play, *Ragged Robin*, is eagerly awaited by his New York friends.

The society states, for the benefit of members who have inquired, that it still derives a revenue from the United States Express Order stubs and will be glad to receive them in any quantity.

The engagement department has had a busy week, and players have been sent to almost all parts of the country. Among the managers who transacted business with the society were Charles Frohman, Cohan and Harris, Comstock and Guest, Mrs. De Mille, J. J. Iris Amusement Company, Robert Hilliard, William Courtleigh, Benjamin Chaplin, Hurtig and Seaman, S. F. King, L. B. McGill, Leo Feist, Thomas Whiffen, Bradley Martin, May Tully, and H. D. Carey.

TO PLAY IN PHILADELPHIA.

The report comes from Philadelphia that as soon as the New Theatre, the great enterprise to be operated in this city on Central Park West, gets under way its company will play a matinee each week at the Lyric Theatre in that city. This will probably be the first experiment in a plan to visit other cities with the organization as openings offer and as the operations here will permit.

SPECIAL FEATURES NEXT WEEK.

THE MIRROR next week will contain extra vaudeville and moving picture features of importance to people interested in those fields of amusement. It will be in no sense a special number of THE MIRROR, but will be a regular issue with the added features referred to and as such will be given wide extra circulation. Advertising copy will be received up to noon of Monday, Jan. 25.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

The Brooklyn Chapter held a highly successful social on Friday evening, Jan. 15, at Hotel Imperial, Brooklyn. A programme of rare excellence, including music, recitals and interesting addresses in the cause of the Alliance was presented, followed by a social hour and refreshments. The January service of the Chapter is appointed for the evening of the 24th at 7:30 at St. George's Episcopal Church, Gates and Marcy Avenues. The rector, the Rev. W. F. Baer, will be the preacher. Following the service, in accordance with the happy custom of the Chapter, a reception will be held in the parish house. Members of the Brooklyn and other Chapters and friends interested are cordially invited to both the religious service and the reception.

Mrs. May Kildare-Perce, of the Washington Heights School of Music and Dramatic Art, and also a member of the National Council of the Alliance, is fulfilling the duties of the secretary pro tem. for the National Council and the New York Chapter in the temporary absence of Miss Drescher.

The monthly reception for January for the New York Chapter will be held in the rectory of the Church of the Redeemer, 153 West 138th Street. The Entertainment Committee, of which Miss K. B. Masters is chairman, is arranging an attractive programme.

AMUSEMENT COMPANIES INCORPORATED.

Articles of incorporation for the following amusement companies were filed with the Secretary of State the past week: The Criterion Musical and Entertainment Bureau, New York; capital, \$600; directors, Harry R. Spedick, Copagine, L. I.; Louis Roeder and James H. Dewitt, Brooklyn; Cornell Inn, Ithaca, N. Y.; capital, \$10,000; amusements in connection with hotel business; directors, Albert Bachman, Arthur B. Weller, and Edward Bowwick, Ithaca. Michael Fox Amusement Company, New York; capital, \$25,000; directors, William Fox, Eva Fox, and Michael Fox, New York. The Edwards Amusement Company, Brooklyn; capital, \$10,000; directors, Harry Harris, James A. Light, and Clifford G. Ludrich, New York. Rensselaer Amusement Company, Troy, N. Y.; capital, \$10,000; directors, James W. Fleming, Joseph J. Murphy, and Timothy J. Quillinan, Troy. Hudson Theatre Company, Hudson, N. J.; capital, \$600; directors, James J. Fox, B. Frank Parker, and Charles N. Traver, Hudson, N. Y. Ritchie Amusement Company, New York; capital, \$60,000; directors, Charles Ritchie, Bridgeport, Conn.; George S. Mason, and Edward J. Gleason, New York.

TO OPERATE IN SOUTH AMERICA.

Roy Chandler, who managed the American company which recently visited South American cities, the experiences of which have been published in THE MIRROR, is now organizing an company to play lighter operas and musical comedies in the same territory.

Mr. Chandler will go abroad in a few days in order to get the rights to various operas to be used, in addition to some secured here, and also to engage a French dramatic company to play the same cities.

All properties and costumes are carried, but the scenery to be used—as paper is used for that purpose—can be quickly painted on the spot. It is designed to change the bill three weekly.

The cities of Buenos Ayres, Rosario, Montevideo, Rio de Janeiro and Sao Paolo will be visited. In all of these there is a considerable English-speaking population, while the theatre public, no matter what its language, is alert and appreciative of artistic work in any tongue.

Mr. Chandler is also intending to take the first Wild West show to these localities, and to that end is concluding negotiations with the Miller Brothers of 101 Ranch.

ETHEL MAY.

Ethel May, "the Mystery Girl," whose picture appears on the first page, though born in America, spent most of her life in France and India. She returned to the United States in 1903, studied in Boston for four years, and then took up public work. Miss May has always been an enthusiast on occult subjects. She devoted nine years to the study of psychology, studying both in this country and abroad. She is and always has been devoted to her work. During her public career of less than two years she has appeared in the Middle West and most of the larger Eastern cities. Colonel John D. Hopkins was the first to recognize Miss May's ability, and after seeing her performance persuaded her to take her act into vaudeville. This she decided to do, and she has been in vaudeville since opening in St. Louis in 1907. Although only twenty-one years old Miss May's success has been remarkable.

The press and public alike have proclaimed her "an unsolved mystery." Next season she expects to leave vaudeville and take out her own company of twenty players for a tour lasting forty-five weeks.

TO PRESERVE STEVENSON'S HOME.

THE MIRROR correspondent in Honolulu reports that the movement started five years ago is under way again to purchase the Robert Louis Stevenson home at Samoa and keep it up as a travelers' rest house. With the appointment of Mason Mitchell as United States consul to Samoa those interested have an ardent ally, and all those who subscribed liberally some years ago have signified their intention to stand by the movement to the last. Already a large canvas has been made and much enthusiasm is aroused. The grounds have been kept in good repair by Mr. Conrad for Mr. Gunst during his lifetime, and Governor Sofi has personally looked after the place since.

It would be a shame, says the correspondent, to have this ideal historic spot cut up into small holdings and the natural beauty ruined. Stevenson's bathhouse, swimming pool, the tiny waterfalls, the gardens and forests that he carefully nurtured should not fail into decay. Mr. Mitchell has promised to use his best efforts to consummate the deal.

JEROME EDDY'S BOOK.

Jerome H. Eddy, the "youngest press agent in captivity," is writing a book entitled "Stars and Managers That I Have Known: or, The Life of a Press Agent." The book, which will be published shortly, will tell a sensational story of theatrical managers, actors, actresses, stars and near-stars. Mr. Eddy has been a press agent for such stars as Edwin Booth, Lawrence Barrett, Joseph Jefferson, Mary Anderson, Stuart Robson, James O'Neill, Louis James, Sol Smith Russell, Annie Pixley, Chauncey Olcott and many other notable people of the stage.

IN CHICAGO PLAYHOUSES.

ITEMS OF INTEREST SHOWING THEATRICAL ACTIVITY IN THE WEST.

Lulu Glaser in *Mile. Mischief*—The Golden Butterfly—Fine Vaudeville Bills—New American to Open—Colburn's Gossip.

(Special to THE MIRROR.)

CHICAGO, Jan. 18.—Lulu Glaser, recovered from her illness, began her engagement at the Garrick last night in *Mile. Mischief*, the Viennese opera by Kraus and Von Sterk, adapted by Sydney Rosenfeld. Miss Glaser has the company which supported her during the twenty weeks' run at the Lyric and Casino theatres, New York. Manager Herbert Duce, of the Garrick, announces only one matinee a week, Saturday, and no performance Sunday.

The 200th performance of *A Broken Idol* was given Monday of last week at the Whitney. Manager Frank O. Peers, of the theatre, gave the women of the audience handsome Japanese fans. The theatre was filled.

Grace Van Studdiford in *The Golden Butterfly* has been successful at the Illinois notwithstanding the first act and its long, indistinct climax.

The other two acts refreshed the large audience Monday night, and Miss Studdiford maintained her popularity with a number of excellent songs which she sang brilliantly. The fine voice of Walter Percival was appreciated. W. J. McCarthy as Hanka, Charles Purcell as Androsky, Willard Simms as the Baron, and Gene Luneska as Tina were exceptionally good. "The Bottle Imp" song was an old-time *De Koven* hit, and the duet, "Tell Me Once Again," by Miss Studdiford and Mr. Percival, had to be repeated half a dozen times. The production is unusually handsome, even among modern first-class attractions.

Only two weeks of *The Fair Co-Ed* with Elsie Janis remain at the Studebaker, and during the rest of the time here matinees will be given Wednesdays and Saturdays. The Fair Co-Ed has proved one of the most popular musical comedies ever produced in Chicago, a good deal to the credit of the city where *The Wizard of Oz*, *The Tenderfoot*, *The Burgomaster* and many other great successes have first been seen. The Fair Co-Ed and its bright star will go to New York for the rest of the season.

Nearly 30,000 people saw the big bill at the Majestic last week, and Manager Glover said the attendance was not much bigger than usual. Seats for the latter half of the week were nearly all sold before the first half was over, and there were hundreds in line Friday afternoon buying for this week. The headliners were Mabel Hite and Mike Donlin, and both got impressive receptions.

Mr. Donlin, as a popular ball player making his local stage debut, was kept bowing until he ended the demonstration by saying, "Please stop, or you will make her jealous."

Pointing at Mrs. Donlin (Miss Hite). The Two Pucks were among the emphatic hits, also W. E. Whittle, one of the best ventriloquists yet seen in the city. Vinie Daly was virtually a star attraction and her old-time dances got big applause.

Edna Phillips, Hale Norcross and company, at the Majestic, played a farce about a lost kiss and a garter which was rather effective, being exceptionally well acted by Miss Phillips and Mr. Norcross.

Welch, Healy and Montrose, the Grigolatti in a beautiful flying ballet, the Musical Craigs, and Carter and Bluford also were among the Majestic hits.

Richard Carvel was handsomely done at the College last week. It was thoroughly well played. Albert Morrison approached closely to the ideal Richard Carvel in appearance, and especially in Act III his acting had the dash, heartiness and romantic spirit that make the character so popular in the book. Thain Magrane was a pretty Dorothy Manners, with sufficient sincerity to hold the interest of the audience.

Smith Davies was excellent as the Duke.

Williams and Walker are in their second week at the Great Northern with a continuation of the large audiences. The song hit here is "Late Hours." Some dancing by Messrs. Williams and Walker and Ada Overton Walker at the close of Act II arouses great enthusiasm.

The handsome Garden Theatre reopens this week as a vaudeville house under the direction of William Morris, who has renamed it the American. Amelia Bingham is the headliner in Big Moments from Great Plays. Emma Caruso is on the bill, and Malia and Corio, dancers, the Yamamoto, William Dillon and Frank Bush. Maud Odell is announced to head the bill next week. Ed E. Pidgeon is in charge of the press work for the American.

Lillian Mortimer suddenly appeared in vaudeville here about a fortnight ago with a try-out at the Haymarket, and Charles E. Kohl liked the act so well he put it on the Olympic Music Hall last week. It proved to be a good little melodrama, with a hair-pulling match between a "lady of quality" and a poor-white-trash-rough-diamond-mountain-rose young woman. "Jinny" seizes the "quality" to chloroform her and the struggle begins. They fall on a mattress and have a wrestling match that would be a credit to any "mat." Katherine Stanton is the star's antagonist. The audience applauded liberally. In Miss Mortimer's little company are William J. Wilson, James A. Hennan, Norman R. Field, and Frank J. Smith.

Frank Orth and Harry Fern were a hit at the Olympic last week, also the Reiff Brothers and the Saytons in their excellent contortion act.

Low Sully in his own "Frenzied Frolics" succeeds the musical comediettes of the last several weeks.

Walker Whiteside and Crystal Herne, of The Melting Pot company at the Chicago Opera House, will be the guests of honor at a meeting of the Chicago Chapter of the Actors' Church Alliance in the Auditorium parlor Thursday, Jan. 28, from 3 to 5.

Royalties amounting to nearly \$900 for Messrs. Adams, Hough and Howard accumulated Christmas Day from the following receipts, says a "bulletin" from the Askin-Singer offices: Girl Question, \$2,465; Stubborn Cinderella, \$2,200; Time, Place and Girl, \$2,200; same play, East, \$2,216; Honeymoon Trail, \$2,075.

Colin Davis, author of the *Yama-Yama Song* which Beadle McCoy has made famous in Three Twins, and with Jo Howard, author of The Flower of the Ranch, has formed a partnership with Arthur Gillespie, the song writer whose fame rests chiefly on "Absence Makes the Heart Grow Fonder." They will write musical comedies, sketches and other necessities of the vaudeville world. The new firm has opened an office in the Garrick Theatre building.

The special production of Daisy Miller by the Chicago Musical College School of Acting, under the direction of J. H. Gilmore, was postponed until this week Thursday.

Joseph Dillon, who was press representative of the Princess for several months, is acting in the same capacity for Lulu Glaser at the Garrick.

Lincoln Carter has composed The Indian Secret to a playlet for vaudeville, and engaged Fred Tillish, Willard Dashiel and Rita Reila.

Frank Mouland and Mand Lillian Berri are resuming their vaudeville tour this week at the Olympic Music Hall.

Charles Purcell and Charles O'Malley, of The Golden Butterfly and International companies, were guests of the Irish Fellowship Club at a dinner last week.

Bills this week: Garrick, Lulu Glaser in *Mile. Mischief*; Grand Opera House, Arnold Daly in *The Pickpockets*; Powers, Robert Edeson in *The Call of the North*; Studebaker, The Fair Co-Ed, with Elsie Janis; Illinois, *The Golden Butterfly*, with Grace Van Studdiford; Chicago, Opera House, The Melting Pot, with Walker Whiteside; McVicker's, The Round Up; La Salle, A Girl at the Helm;

THE PERSISTENT SPECULATOR.

New Ordinance Proving Worthless, Hawkers Are Still at Work.

Through a strange lack of foresight, or a curious piece of bungling, the recent ordinance passed by the Aldermen prohibiting the sale of theatre tickets by sidewalk speculators after Jan. 15 was found, at the time it should have gone into force, to be worthless and without any power to contend with the evil for the abolition of which it was made. George L. Sterling, assistant corporation counsel, discovered the blunder in the ordinance and immediately notice was made public of the invalidity of the law the speculators, reinforced last Saturday night by countless new recruits, took up their accustomed stations about the theatres more defiantly than before. Five arrests on the charge of disorderly conduct were made Saturday night in front of the Fifth Avenue Theatre. Manager Irwin, of that theatre, being the complainant against the speculators. Sunday night five more were arrested in front of the Manhattan Opera House. It is probable that the managers will renew the fight against the nuisance more thoroughly than before. It will take some time, however, for a new ordinance to be made and passed upon.

MISS HOLLAND AT THE YORKVILLE.

The two stock companies recently organized by Hurtig and Seaman for tenancy of their Yorkville and Metropolis Theatres are to be withdrawn. The dramatic company playing the Charity Ball at the Yorkville this week will move next week to the Metropolis for the final week of its existence, closing Jan. 30. The comedy organization, now at the Metropolis presenting A Texas Stew, will be withdrawn at the end of the present week.

Next Monday at the Yorkville Mildred Holland and her own company will begin an engagement of indefinite length. The opening bill will be The Power Behind the Throne, and it is Miss Holland's intention during her stay at the Yorkville to produce some plays new to New York.

MADAME KALICH'S NEW PLAY.

Rehearsals of Thomas Dickinson's new play, The Unbroken Road, in which Miss Bertha Kalich is to appear, will begin on Tuesday under Harrison Grey Fiske's direction. Among those that have been engaged to appear in Thomas Dickinson's new play are Frederick Trusdell, W. H. Turner, Thomas L. Coleman, George Wynn, Thomas Mills, Dean Raymond, Florence Arnold, Blanche Weaver and Merle Madden. The Unbroken Road will be produced in Washington early next month and in New York in April.

GOODWIN HIS OWN MANAGER.

Nat C. Goodwin, under his own management and with a new play by Florence Miller and Carroll Fleming, called The Master Hand, will resume his tour Feb. 22 or thereabouts at Richmond, Va. The play has already had a trial performance in Boston. Edna Goodrich (Mrs. Goodwin) will play the leading feminine role.

UPTON SINCLAIR NEEDS AN ACTOR.

Upton Sinclair, of "The Jungle" fame, is staging a one-act play called John D., and is advertising for an actor who "looks like him." "Him" apparently means Mr. Rockefeller. Mr. Sinclair will receive applications immediately at the Sinclair Bureau, Countryman Building, San Francisco.

MRS. FISKE'S TOUR.

With the termination of Mrs. Fiske's engagement in Salvation Nell in New York on Jan. 30, she will begin her annual tour at the Belasco Theatre in Washington on Feb. 1. Mrs. Fiske will be supported by the large and finished company that has appeared with her during the run of this remarkable play in New York.

MAYOR OBJECTS TO POSTERS.

Major John J. Craig, of Covington, Ky., objected to the Gertrude Hoffman circulars advertising The Music World, displayed in his city last week. He ordered the billposting company to clothe the Salomé figures, and the next morning Miss Hoffman's pictures were covered with plain printed bills.

COQUELIN MUCH BETTER.

Constant Coquelin, whose serious illness was reported last week, is now much better and is able to leave his house. His physicians will not permit him to go to the theatre for some time longer.

MR. DIXIE TO LEAVE JAN. 30.

Henry Dixey and Mary Jane's Pa are to leave the Garden Theatre Jan. 30 and go on tour. The attraction to follow Mr. Dixey at the Garden has not been announced.

GOSSIP

Amy Grant will give dramatic recitals at the Berkeley Lyceum on Jan. 25 and 26.

A special matinee of Three Twins will be given at the Majestic Theatre this afternoon in honor of Gen. Robert E. Lee's birthday.

Scottish Borderers' Regiment and a cousin of the Hon. Henry Bruce.

Estate Janis in The Fair Co-Ed will succeed The Prince, Donna at the Knickerbocker, opening on Feb. 1.

Paul Scott, of Darcy and Welford, spent the latter half of last week in Boston on business.

Bertha Galland began her season in The Return of Eve, a new play by Lee Watson Dodd, at the Hyperion Theatre, New Haven, on Jan. 14.

Ethel Wright and Charles Lane were married recently and are now staying at the St. Paul Hotel, Sixtieth Street and Columbus Avenue.

The musical play, Yama, under the management of Alfred E. Arons, will be revived on Jan. 21 at Lewiston, Pa., opening the new Grand Opera House in that city. In the cast will be J. Clarence Harvey, Violet Colby, Lois Tabor and George Bryton.

Harold Kennedy will leave the cast of The Queen of the Moulin Rouge this week to go to Oklahoma City with the newly organized Metropolitan Stock company.

The engagement is announced of Irene Aiken, of New York, to Philip Klein, son of Charles Klein, the playwright.

Mace Greenleaf will succeed Robert Warwick as leading man at the Valencia Theatre, San Francisco, opening in The Prince Chap.

THE RECORD OF DEATHS

Mme. Apollonie Maretz.

Madame Apollonie Maretz, who had a voice in this country as an opera singer prior to the American appearance of Jennie Lind, died on Saturday night, Jan. 16, at Huguenot, N. Y., at the age of ninety years. Madame Maretz's maiden name was Apollonie Bertheau. She was married in 1851 to the late Max Maretz, a pianist and impresario who opened the Academy of Music in this city with Colleen Maretz, an opera singer associated with Colleen Maretz in the middle of the last century. He was for many years identified in a managerial capacity with Castle Garden and Niblo's Garden. Madame Maretz was born in France. She came to New York as Maretz's prima donna in 1848, and was one of the first singers to appear in the Astor Place Opera House. This was a year after her appearance in America. The Opera House had been leased by Maretz. She also appeared at the opening performance at the Academy of Music in 1854. Madame Maretz retired from the opera many years ago. After the death of her husband, in 1867, she went to live near the home of her daughter, Mrs. Wilbur, on Staten Island. Madame Maretz is survived by a son, Max, who lives in California, and two daughters,

BUSINESS DIRECTORY

Published every second and fourth issues each month. Four line card, \$16 per year (24 times) and \$4 per year for each additional line of space.

COSTUMES, WIGS, &c.

OSCAR F. BERNER, 9 West 28th Street, between Broadway and Fifth Ave., New York.

THEATRICAL AND STREET WIG MAKER, Manufacturer and Dealer in Grease Paints, Powders, Rouge, etc.

Telephone 2225 Madison Square. Wigs and Beards to Hire.

A. H. BUCH & CO., 119 North 5th Street, Philadelphia. New York Hippodrome, New York City.

Wigs, Trousers, Grease Paints, etc.

FRANK X. MICHL & CO., 225 Arch Street, Philadelphia, Pa. Theatrical Wig Makers and Manufacturers of Grease Paints, Etc. Send 2c stamp for Catalogue "D" and Art of Making Up.

ELECTRICAL EFFECTS

HALLER SIGN WORKS (INC.), 225 S. Clinton St., Chicago.

We are headquarters for Electric Signs for Theatres (rented or sold outright), and for Program Letter Boxes for Vaudeville Houses.

FIREPROOFING MATERIALS

CHICAGO STARCH COMPANY, 510-512 Harrison St., Chicago. We fireproof Sheetings, Linen, Canvas, Etc., for scenic purposes. Our fireproofing guaranteed to comply with the ordinances.

LITHOGRAPHERS and PRINTERS

THE PLANET, Chatham, Ont. Largest Theatrical and Circus Printers and Wood Block Engravers in Canada. Correspondence solicited.

NYVALL PRINT, High Grade Theatrical Herald Books, Window Cards, Etc. Novelties in small stuff. 225 West 41st Street, New York.

THE STORRIDGE LITHOGRAPHING CO., Cincinnati, New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

MUSIC PRINTERS.

FRANK HARDING'S Music Publishing and Printing House. Engraving, Printing of every kind. Letter-heads, Bill-heads, Envelopes, Catalogues, Programmes, Cards, etc. 14 Christopher St., nr. 6th Ave., at 5th St., N. Y.

THEATRICAL PROPERTIES.

THE EDWARD SHELDON STUDIOS, 525 West 26th Street, New York. Theatrical Properties and Stage Accessories. Telephone, 750 Chelsea.

Mrs. Wilbur and Mrs. H. A. Lindsay, of New York.

Miss Emma Louis Smart.

Julia Stuart mourns the death of her mother, Mrs. Anna Louise Smart, who died on Dec. 18 of meningitis, at the home of Dr. McKeon, 1000 Madison Avenue, Passaic, N. J. Mrs. Smart was born in London, England, on May 17, 1829, and as Mademoiselle Louise was well known as a premiere danseuse. Later, as an actress, she and her husband, David Stuart, a celebrated Scotch comedian and character actor, who was for over twenty years a member of the Theatres Royal, Edinburgh and Glasgow, and appeared with many of the most famous stars of that period, such as Kean, Macready, and the great Philibert, Helen, Fagan, Madame Celeste, Lois Montez, Charles Mathews, Madame Vestris, and many others. Mrs. Smart never appeared professionally in America, having been for many years more or less of an invalid, under the care of her daughter, Julia Stuart; but she was known and loved by many in the profession, who will be sincerely sorry to learn of her death. She leaves two daughters, Mrs. Fred H. Thayer of Los Angeles, Cal., and Julia Smart, the well-known leading woman, who is the wife of Edward Mackay, leading man of the Crescent Theatre Stock company, Brooklyn.

George E. Morton.

After an illness of several weeks George E. Morton, a widely known theatrical and circus man, died on Jan. 15 in the New Haven General Hospital. He was sixty-nine years old, and he formerly was business manager for Henry Irving, Lawrence Barrett, Fanny Davenport, and others. He also was advance agent for several of the big circuses. Morton once took a theatrical company to India, and after the company dissolved he went to Australia, New Zealand, and Japan. He was born in England, and all his relatives live there. Efforts are being made to communicate with them to find out whether they want the body shipped to them.

Mrs. Louise Muenster.

Mrs. Louise Muenster, the mother of William F. Muenster, business manager for James E. Hackett, died at the residence of her son, 212 West Eighty-first Street, last Saturday, at 12:30 P.M. Mrs. Muenster was seventy-eight years of age. Funeral services were held yesterday, at noon, at the home of her son. Mr. Muenster has the sympathy of his associates in the managerial field and his friends in the profession.

Notes.

Charles A. Shaw, a member of the amusement firm of Stone and Shaw, died on Jan. 8, at his home, in Roxbury, Mass., at the age of sixty-five. He was a well-known showman, and managed Artemes Ward and P. T. Barnum on lecture tours. He was prominent in Maine Democratic politics, having been candidate for State Treasurer and for Congress. He declined President Johnson's offer of the post of Commissioner of Patents at Washington.

Thomas J. Murphy, one of the largest stockholders in the American Billposting Company, died of a complication of diseases on Jan. 5, at his residence, in Brooklyn, N. Y., at the age of sixty-five years. He was one of the founders of the firm of Kenny and Murphy, one of the oldest Billposting concerns in the city, which was later merged in the American Billposting Company.

He left two sons and two daughters.

Vincenzo Mandicelli, the original Troubadour in Madam Butterfly at the Metropolitan Opera House, died of pneumonia on Jan. 6, after one day's illness. He was seven years old, and had appeared at every performance of the opera since it was produced three years ago.

Marion L. E. St. Pratt, mother of the St. Felix Sisters, died at her home, 158 Fifty-fifth Street, Brooklyn, N. Y., Dec. 18. She is survived by one brother, two sisters, and her three daughters. She was buried in the family plot at Evergreen Cemetery, Brooklyn.

James Connors, late of the team of Connors and Collins, died Sunday, Jan. 3, in St. Joseph's Hospital, of Bright's disease and heart trouble. He was fifty-two years of age, born in Pittsburgh, and is survived by his wife, Maggie Weston.

Captain J. W. Coombs, father of Frank Coombs, died at his home in Seattle, Wash., on Dec. 18. He was sixty-five years old and a veteran of the Civil War. His son Frank is in vaudeville, with Muriel Stone.

Richard D. Polk, manager of Polk's Opera House, Pontiac, Ill., died on Jan. 8, aged seventy-three years. He had been manager of his house for twenty-one years and was well known and liked by all members of the profession with whom he came in contact.

Harry Jones, called the leading Welsh basso singer in America, was found dead in his room, at West Scranton, Pa., on Jan. 8. He had failed to turn off his gas completely.

Charles E. Pratt, noted a few years ago as a backer for musical plays, including The Robbers of the Rhine, died at Clinton, Conn., on Jan. 8. He was thirty-seven years old.

The mother of Lillian Lorraine, who is playing Angela in Miss Innocence, died suddenly at Hot Springs, Va., on Jan. 11.

SCENERY.

SCHEIN & LANDIS, 225 South Clinton Street, Chicago. Theatrical and Street Wig Makers. Manufacturer and Dealer in Grease Paints, Powders, Rouge, etc.

Telephone 2225 Madison Square. Wigs and Beards to Hire.

EUGENE COX, 249 Van Buren St., Chicago. Get your productions built and painted here. I have every facility. Large studio and Carpenter Shop. Can furnish Artists to join show for Retouching, or can have men at any Chicago Theatre on your arrival.

Write or Wire.

W. F. KNIGHT SCENIC STUDIOS, 1400½ Street, West and Walton Avenues, New York City. Opposite M-4 Haven Depot. Telephone 1015 Helms. Facilities unsurpassed for the Construction and Painting of High Grade Work at the lowest Prices. Fireproofing Dept. Property Show. 15,000 sq. ft. of Storage Room. Stage for setting up and lighting sets. New and slightly used scenery always in stock.

H. ROBERT LAW, Scene Studio, Academy of Music, New York. Productions. Phone 5125 Suny.

M. ARMSTRONG & SONS, Albert E. Armbruster, Emil G. Armbruster, Scene Artists. Studio, 249-251-257 St. Front Street, Columbus, Ohio.

SCHEIN'S SCENIC STUDIOS, Columbus, Ohio. Scenery for Theatres, Road Companies, Vanderville Act. Co. I MAKE THE CHEAPEST AND BEST TRUNK SCENERY.

ORIENTON SCENIC CONSTRUCTION CO., Contractors and Builders of Scenery. Office and Shop, 225-235-245 Eleventh Avenue, N. Y. City.

THE G. H. STORY SCENIC CO., Inc., (Formerly Villa St.) Boston, Mass. The best of trunk scenery. Drop curtains and productions. Adhesive curtains. Construction and stage supplies. Send for catalogues.

THE P. DODD, ACKERMAN SCENIC STUDIO, Painting and Building of Productions. 175-177-181 Bushwick Ave., Borough of Brooklyn, New York City. Telephone 1535-J, East New York.

ELIZABETH SCENIC CO., N. Y. Office, Room 725 St. James Bldg., (Tel. 2110 Madison St.) Elizabeth N. J., office 52 Madison Ave., Tel. 525-J. Elizabeth Scenery painted for everything.

THE TIPPEN SCENIC CO., Tippin, Ohio.

THEATRICAL TRANSFER

JOSEPH F. REILLY, Theatrical Transfer. John H. Heffernan, Business Manager. Prompt and Reliable Service Guaranteed. 427-428 West 31st Street, New York. Phone 3884 Chelsea.

NATIONAL THEATRICAL TRANSFER, 200 W. 51st St., New York. Telephone 438 Columbus. Some truck always ready.

JAS. D. SULLIVAN, Manager.

WANTS

Rates, 10 words 25c, each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

AT LIBERTY, Carpenter or prep.; union. Chas. J. Newton, Cromwell, Conn.

COMEDY DRAMA—Dutch lead. Now. Good. For sale. Kinsale, Minn.

COPYRIGHT sketch for man and woman. A roaring farce; women as giddy stenographers, man as staid business employer. A. M. Davidson, 510 Atwood Building, Chicago.

If you want your legal business promptly looked after, James Foster Miller (Colonel Milliken), theatrical lawyer, of 201 Broadway, New York, can do it.

MELODRAMAS—Big! Strong! Swift! Effects for sale. Kinsale, Minn.

POSTERS—The distinctive posters used by Miss Eva Tanguay were done by Miss Vera Storson. Address care MIRROR.

ROMANTIC Irish comedy

THE MOVING PICTURE FIELD

THE FILM SITUATION.

LARGE RENTERS COMING INTO THE NEW DEAL, BUT NO LIST IS READY.

The Patents Company is Surely Confident—Independent. However, Are Active and Are Seeking to Organize the Exhibitors to Resist Payment of Weekly License to the Patents Company

All evidence indicates that practically all of the film rental exchanges in the country that have been invited to apply to the Motion Pictures Patents Company for licenses are preparing to do so. A number of exchanges, part of the United Independent chain, and a few that are known of as unlicensed, practices have not been invited to take out licenses, but it is explained that in some of these cases rearrangement of their company affairs, such as new capital or change of management, may make them acceptable to the Patents Company and licenses may be granted to them. It has not been considered wise or just, therefore, by the officers of the Patents Company to announce the list of eligible exchanges, although such a list has been furnished privately to the different manufacturers for their guidance in making future contracts and canceling old ones.

The *Mirron* notes, however, that out of 120 eligible exchanges 90 signed contracts have already been received at the offices of the Patents Company, and the Far West has not yet had time to respond. The contracts were mailed Tuesday, Jan. 12, and at this writing, Jan. 18, only six days have elapsed, so that the percentage of signatures is entirely satisfactory to the Patents Company. Indeed, it is said unofficially, that that even if no more should sign the company would not be displeased, as the exchanges already in are ample to take care of the business.

At present the business is in an open condition, so far as supplying film to renters is concerned, and will remain so until Feb. 1, when the new contracts are to go into effect. After that date no new contracts will be signed, only to license exchanges.

Final action on the part of the Patents Company to prevent unlicensed dealers and theatres from doing business is not expected for some time. General Manager McDonald of the Patents Company assured a *Mirron* representative that there would be no precipitate legal movement of any kind. Nothing was at present in contemplation along this line. At the same time, it is assumed by the trade that there will be eventual action. As one theatre manager expressed it: "The Patents Company in taking our money for royalty will be under obligation to protect us, and if any considerable independent opposition develops we will, of course, expect them to make their patent claims good, and stop the outlaw business."

However, for the time being, it is believed that it is the intention of the Patents Company interests to await events and see how the independent movement shapes up. It is clearly their belief that there will be no little field for the independents, as few theatres that will want their service, that they will be obliged to retire without a legal contest. When it does come to action in the patent courts, if it ever should, it is confidently believed by those connected with the licensed manufacturers that the Patents Company will have no difficulty in establishing its patent control. A representative of one of the manufacturers puts it this way:

"It stands to reason that the Edison and the Biograph people have not gone into this deal with their eyes shut. Between them they probably possess more knowledge of the patent laws and of patents and inventions connected with the making and exhibiting of motion pictures than all the rest of the moving picture field combined. They have been fighting between themselves over their patents for fifteen years, and what they don't know about moving picture patents isn't worth knowing. New inventions? Of course they are always possible, but you may take it for granted that the Edison and Biograph people know all about all the new patents so far as issued up to this time in every part of the world."

Among the independents.

Notwithstanding the confidence of the licensed manufacturers, the independents, though few in number, continue to show bold front. Monday, Jan. 13, after the *Mirron* went to press, the independents, in conference at the Hotel Imperial, New York, elected a permanent organization, which they call the Independent Film Protective Association, and elected the following officers: I. M. Ullman, of the Film Import and Trading Company, president; Dr. Richard Ray, an exhibitor, of Kansas City, vice-president; George F. Kearny, of Detroit, formerly owner of a rental exchange in Canada, secretary, and Ingwald C. Oss, the American representative of the Great Northern Film Company of Copenhagen, Denmark, treasurer. A circular was mailed by this organization to a large list of exhibitors throughout the country calling on them to join the independent movement and pay \$5 for membership and agree to pay \$25 annual dues in monthly installments. It is argued in the circular that theatres in binding themselves to the Patents Company at \$2 per week license are subjecting themselves to an unjust tax; that this license may be increased by the Patents Company according to seating capacity, and that there will be no trouble in securing plenty of independent films, as Europe now produces four-fifths of the world's supply.

The independents also assert that they are now releasing six new reels a week, and that a representative is now on his way to Europe to arrange for additional importations which will shortly increase this supply to twelve reels per week.

The arguments of the independents has already had some effect on a few New York theatres, notably the Unique and the Fourteenth Street, who threaten to abandon the Kline service and go over to the independents. The Fourteenth Street Theatre last week was receiving a partial service from one of the independents.

The Chicago Situation.

Reports from Chicago, coming from combination sources, is to the effect that the larger exchanges are falling into line, and will soon get licenses. One exchange, the Chicago Film Exchange, has been considered out of it in connection with the Mellies combination, but it is asserted that this is by no means final, and that by changing active management this company will be admitted. Max Lewis, of the Chicago Film Exchange, appears to be the disturbing factor, and his elimination from control is what the Patents Company interests appear to be determined upon. A prominent film manufacturer explained this feature of the situation as follows:

"The Max Lewis matter is connected with the Mellies matter in this way. Max Lewis bought an interest in the new Mellies Company, and became its president. Up to that time, it had been supposed that Lincoln J. Carter, of Chicago, was to be the controlling American factor in the Mellies Company, and there was no objection. With Lewis, however, it was different. Manufacturers and certain renters claim that his business methods have not been satisfactory to them, and they declined to be connected with him. Offers were made to buy him out, but his price was extravagant, and it was determined to refuse to license his companies. It can all be justified, however, by Lewis retiring from control. He can leave his money in the business, if he wants to, but he must place his holdings in the hands of trustees."

Last week Max Lewis sent out invitations to renters in the West to meet at the Grand Pacific in Chicago, Saturday, Jan. 16, for the purpose of organizing the Motion Pictures Service Company. The *Mirron*'s Chicago representative was informed that a list of officers was to be chosen, and other routine business transacted, and that those who attended were given an opportunity to sell their plants to the new company for stock in it. Members of the company were rather reticent about disclosing to what extent this plan of operation was effective. The aim of the company was claimed to be to do away with the alleged evils of the combination. It was represented in New York, however, that the Lewis movement was for the purpose of developing independent action in the West. The information of licensed manufacturers is that the Lewis meeting was slimly attended—in fact, that only two prominent renters were present and these withdrew.

Prepared to meet Managers.

The Patents Company is now carefully preparing a communication to the moving picture theatre managers or exhibitors of the United States, informing them of the manner in which they may apply for exhibition licenses. Practically all exhibitors now doing business will be given opportunity to apply for license, but all applications will be carefully considered by the Patents Company before issuing the license with a view to eliminate from the business undesirable and unfit houses and managers. It is proposed to regulate this branch of the business along the same line as the rental exchanges, the object

being to elevate the entire tone of the moving picture field.

The Great Northern Injunction.

The temporary injunction secured by Manager Oss, of the Great Northern and Biograph Company in the Supreme Court of New York, mentioned in last week's *Mirron*, came up for argument Monday and went over till Wednesday, Jan. 16.

REVIEWS OF NEW FILMS.

An Almost Perfect Picture by the Edison Company
—Other Productions of Last Week.

Where is My Wandering Boy (Edison).—This picture comes as near to the point of perfection in every essential particular as any subject ever produced by an American company. It lacks every fault that has been apparent heretofore in so many Edison productions, the story, the first and most important consideration in every picture, is simple, consistent and interesting enough to hold the audience's interest. The characters are introduced distinctly, and their identity is clearly maintained throughout. The scenes follow each other naturally, and each tells its part of the story and no more. The acting is done with great feeling, but without being overdrawn. There is not a gesture or movement that appears to be wanting, and there is not one too many. The photography is even, and the camera is placed sufficiently close to the actors to make each character always recognizable. Finally the scene backgrounds are in the usual good artistic taste of Edison pictures. In short, the picture is a model that the Edison forces would do well to follow in future work. They will find it difficult to discover a better anywhere. A country boy leaves his fond, old mother and his sweetheart to come to the city to work. At first he resists temptation, but in time gives way, and on the night that his mother dies he is having a lavish supper with fast young men and women. A telegram from his old sweetheart, delivered to him in the midst of the festivities, conveys the sad news to him, and in a scene that is full of subtle meaning he banishes the temptation from his life. Returning to his country home he finds comfort and encouragement for the future in the forgiving arms of his fond sweetheart.

The Honor of Thieves (Biograph).—The subject is melodramatic and thrilling, but is not entirely consistent. And yet it is so well acted that it holds the interest and the inconsistency is apt to be overlooked. A young crook wins the heart of a pawnbroker's daughter, and induces her to prepare to elope with him, thus gaining entrance to the building. While the girl is upstairs preparing for the elopement he admits his pal, and when she comes down they light and gas her. The father hears the racket and follows her only to be treated the same way. Then the crook's oil lamp bubbles around the girl, saturate it with oil and sets it alight. The candle—the pile—a sort of a slow match, after which they both are safe. But the girl succeeds in loosening her bonds and extinguishes the candle. When the crooks reappear with their booty she covers them with two revolvers, compelling one of them to telephone for the police, who arrive promptly and arrest the crooks. The fatal inconsistency in the story is that no crooks with an ounce of brains would have set a lighted candle on a pile of inflammable rubbish until after they had completed their job of robbery.

The Love Picture (Wise, Biograph).—This is a pretty love story of a romantic, comedy nature, with the scenes laid in the Middle Ages. It is episodically mounted and artistically acted. A noble young lady loves a young knight, but he is not satisfactory to her father, who forces her to prepare for marriage with another. But the girl's lover, with the aid of friends, overpowers his rival and strips him of his wedding costume, which the lover assumes. Thus disguised, he presents himself to church at the wedding and marries the girl, after which the father forgives him the debt of the matter and forgives the deception.

A Rural Elopement (Biograph).—There is a lack of sincerity about this picture that is not often found in Biograph dramatic subjects. Perhaps it is due to the fact that the young man cast for the tramp does not in the slightest degree look the wild and lustful brute that he is represented by the story to be. A country girl and a young man prepare to elope, but a tramp discovers them and, overpowering and binding the lover, carries the girl off for himself. The lover succeeds in reaching the house and giving the alarm, and a crowd of people pursue and overtake the tramp and his intended victim, when a realistic struggle takes place, resulting in the tramp's capture. The photography and acting of the picture are specially fine, and the action is in the usual Biograph excellence, but, as stated above, the tramp is not convincing, and the only motive that can be attributed to his actions is of doubtful propriety in a moving picture.

The Sacrifice (Biograph).—The story of this comedy is a familiar one, having been heard in monologue and being the plot, also, of at least one well-known short story. However, it is translated into motion picture language for the Biograph in such admirable style that it must rank as a gem of picture comedy. A young couple, whose birthdays occur simultaneously, have no funds with which to buy a gift for the other. He has a fine gold watch, but no fob, and she would love dearly to buy him one. She has beautiful hair and only a broken remnant of a comb with which to adorn it. So, he破 his watch and buys her a comb, and she sells her hair and buys him a watch-fob.

The Sponge Fishers of Cuba (Kalem).—Industrial and scenic pictures are too rare from American makers, and this subject is therefore all the more welcome. It is, besides, extremely interesting and of photographic quality. Scenes in and around Havana and Havanna harbor are shown, and then we are taken to the sponge fisheries, where the different processes of fishing, cleaning, packing and shipping are shown. The Kalem Company furnishes a printed lecture to go with each subject which it issues, and the lecture in this particular case adds immensely to the interest if read to the audience while the picture is being exhibited. And yet we know of no New York theatre that made use of the lecture. The Keith and Proctor houses could easily have done so, as they employ regular readers for travlogue views.

In Old Arizona (Selig).—This picture is an excellent example of what can be done in the way of large scenic backgrounds in the Selig studio, and nearly all the scenes are evidently of studio production. They represent rocky passes, hills and mountains on a scale that would be impossible in most studios. The effect is not as good as in outdoor work, and in this picture the photography in one of the scenes is faulty; but these points do not prevent the picture story from being exceedingly interesting and gripping. As the title indicates, it is a story of the Western frontier. An Eastern girl starts home from an Arizona settlement, and in the desert she and her escort are overtaken by a Mexican, whose advances she has repelled. He steals the horses of the girl's party and induces hostile Indians to follow and attack the party and the soldiers arrive in time to capture the hostiles and save the threatened victims. There are a number of thrilling battle scenes and the story is well constructed.

Heroine of the Forge (Vitagraph).—This is a pretty story, suitably acted and produced, but it is just a little bit insipid and unreal, and in one particular, at least, not consistent. A girl who helps her father in a blacksmith shop and who is therefore athletic, rescues a young man from highwaymen. Later the mother of the young man sees her, and the family and the girl's mother for the brave deed. At the same time the young man has discovered his rescuer at the shop and all come together. The young man declares his love, the parents consent and all ends as it should. In the encounter with the highwaymen the young man is shot from behind, but when the girl binds up his wound the bandage is applied to the forehead.

The Castaways (Vitagraph).—There is an unnatural "heavy" in this picture, who commits dastardly deeds in ways and at times that no one but a scoundrel could possibly conceive, and the scenes of the story are disconnected and give the impression of being hastily strung together. Nevertheless the picture is interesting and the scenic selections, sea views, wrecks and rock shores are pleasing and artistic. A sea captain is rejected by a girl who marries a young man she loves. As if he knew what was to happen later, the captain induces the couple to sail in his ship for Australia, where the young man is to be employed. A storm wrecks the ship and the captain and crew abandon it, leaving the couple on board. But the young man builds a raft and they land on the same island with the captain and his men. There the captain kidnaps the girl and her husband returns her after a running fight in which he kills off most of his pursuers. They finally land in Australia and live happily ever after.

The Two Sons (Vitagraph).—There is a well told, interesting story in this picture, and like the most of the Vitagraph romances of olden times, it is consistently produced, with careful attention to costumes, scenery and properties, except that a modern clock appears in an early scene of the picture, but is left out when the same scene is presented later. Another point for criticism is the hasty ending that is given to the picture after the prodigal's return.

Prepared to meet Managers.

The Patents Company is now carefully preparing a communication to the moving picture theatre managers or exhibitors of the United States, informing them of the manner in which they may apply for exhibition licenses. Practically all exhibitors now doing business will be given opportunity to apply for license, but all applications will be carefully considered by the Patents Company before issuing the license with a view to eliminate from the business undesirable and unfit houses and managers. It is proposed to regulate this branch of the business along the same line as the rental exchanges, the object



BIOGRAPH FILMS



TRADE MARK Released January 18, 1909

The Criminal Hypnotist

A psychological episode in which an iniquitous disciple of Dr. Mesmer exercises his powers on a young girl in a vain endeavor to induce her to rob her father.

Length 626 feet.

Those Boys!

That boys will be boys is a sure thing, and this picture is a reflex of what two mischievous youngsters would do with a pistol that fell into their hands. It is a comedy that is near-thrilling.

Length 348 feet.

Released January 21, 1909

Mr. Jones Has a Card Party

Another of the popular Jones series, in which Jones gets into a bunch of trouble, but wriggles out of it as usual. This subject promises to be as big a hit as its predecessors.

Length 583 feet.

The Fascinating Mrs. Francis

A story of a woman's self immolation. She having incurred the love of a young man, consents, on the plea from his father, to disillusionize the youth, although she herself has a tender feeling for him.

Length 427 feet.

The Release Days of Biograph Subjects—Monday and Thursday

WRITE FOR OUR DESCRIPTIVE CIRCULARS

GET ON OUR MAIL LIST AND KEEP POSTED

AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY

11 E. 14th Street; New York City

KALEM FILMS

ALWAYS HEADLINERS

KALEM

Watch for the new trade mark and note the winners.

Complete lectures of all films sent to nickelodeon managers without charge. If you are not on our mailing list, send in your name. KALEM CO., Inc., 131 W. 24th Street, New York City.

LOVE AND LAW

WILL BE SELIG'S NEXT FEATURE FILM

RELEASED JANUARY 21, 1909

Code Word, LAW THE BEST MELODRAMAS OF YEARS Length, 800 Feet

ORDER NOW FROM YOUR NEAREST FILM EXCHANGE

They All Keep Selig's Films

The Selig Polyscope Co., Inc. 45-47-49 Randolph Street CHICAGO, ILL., U.S.A.

NEXT ISSUE

THE GNOMES

DESERT LIFE

Interesting and Pleasing. Length about 320 feet.

Colored and Tinted. Length about 450 feet.

They All Keep Selig's Films

Length about 320 feet.

GREAT NORTHERN FILM COMPANY

(Nordisk Film Company, Copenhagen)

Awarded First Prize: Gold Medal and Prize of Honor at the Cinematograph Exhibition at Hamburg, 1908.

Licensed under the Biograph Patent. All purchasers and users of our films will be protected by the American Mutoscope and Biograph Company.

POWER'S CAMERAGRAPH

The only moving picture machine for a first class house. Send for Catalogue H.

NICHOLAS POWER CO. - 115-117 Nassau St., New York

CHAIRS Folding Steel Operate Chairs, all kinds. Fibre-glass. Resin-coated Grids and Wires. Repairing.

New York Steel Production Co., Newark, N.J.

in painting his baby carriage does a convict costume from his trunk in the absence of overalls. Two boys run away with the carriage and the actor gives chase. Unfortunately a convict has escaped and a reward is out for his capture. This gives rise to a comedy chase reasonably brought about. When the actor gets back to the carriage he finds it in a bad wreck, having been through many startling experiences.

Drawing the Color Line (Edison).—This comedy is out, although it might have been made stronger if the different situations had been properly led

BOSTON

Marcelle—The Sicilians—Fannie Ward—Other Plays—Notes.

BOSTON, Jan. 18.—There comes pretty near being a case of the continuous at the Majestic this week, for not only is there a new attraction for evening bills—Louise Gunning, who had the heartiest sort of greeting in Marcelle—but the Sicilian Players were so well received last week that an arrangement was hastily made by which their stay here was extended for four more special matinees on the off days with the first performance in America of *The Daughter of Jorio*, scheduled for tomorrow afternoon.

There was another novelty at the Park, where Fannie Ward made her first Boston appearance in a long time in *The New Lady Bantock*, and had a hearty greeting. This comedy, by Jerome K. Jerome, was threatened under at least three different titles, but it seems to have secured a most appropriate one at last. It affords Miss Ward a chance to show much cleverness as a comedienne. She has, cast of unusual strength.

Edwin Stevens heads the cast of *The Devil* which opened a fortnight at the Hollis with a large attendance. There is a new leading woman in the person of Jane Oaker.

John Clegg has found the Boston demand for *The Circus Girl* still larger than he can afford to meet, and consequently, although last week had been announced, the musical comedy will be continued still longer, and when a change of bill is made it will be Old Heidelberg instead of *The Bells of Haslemere*.

No such extension is possible, however, for *Polly of the Circus*, at the Colonial, and therefore it is a case of the last week here of *Mabel Taliaferro* and her company. A brief tour of New England will be played instead of *Hunting West*.

Lew Dockstader has one more week of his engagement at the Globe, and in an entirely new manner records for this house, and marking the longest engagement that any attraction of this nature has played in this city in a long time.

At the Bowdoin Square the stock company revives an oldtimer of twenty years ago with excellent effect, and the Stowaway renews its old popularity. Hal Clarendon and Frances McHenry divide the honors.

There is still another melodrama in town, but the place at the Grand Opera House divides musical numbers with the sensational features of the show. The Cowgirl Girl is the play, and the cast is headed by George M. Cohan, and the show is to run for many years.

The *Follows of 1908* still keeps on at the Tremont, with the house sold out at every performance, as has been the case since the opening of the engagement. Its stay will end with the present fortnight, with Victor Moore following in *The Talk of New York*.

Harry Lauder has been repeating the success of his first visit on the occasion of his return to the Orpheum. Grace Hanard returns as a special feature of the week.

Clarice Mayne, Birdland, and Mr. Hynack are the chief features of the bill at Mathis's.

Walter and Ruth's *Family Widows* at the Garrick, for a week, The Cameraphone Girls, and a house olio divide attention at the Howard Atheneum.

The Fay Foster Burlesques are the attraction of the week at the Columbia. At the Palace the new attraction is the Rose Hill Burlesques. Double vaudeville is the attraction at Austin and Stone's.

The Bijou Dream is closed for temporary repairs, the card says, and that gives an added impetus to the attendance at the Boston, where a similar line of entertainment is offered by the same management.

The Cameraphone is the novelty of the week at the Tremont, and all the other moving picture houses in town give a change of illustrations and songs for the week.

William Morris will give a novelty in the style of entertainment at the Orpheum, beginning next week, adding more turns and making the show longer, but snappier, somewhat after the model of the music halls in London.

Billie Burke will come to the Hollis as the next attraction, playing here in *Love Watchers* before she goes to London.

There has been a stir among the local historians because the birthplace of Edgar Allan Poe has been discovered in this city. It was on Carver Street, where his parents were living at the time. The house was numbered 62 on Hanking Street, and the name of that thoroughfare has now been changed to Carver Street, being chiefly famous for a Turkish bath and the Animal Rescue League establishment.

The author's parents, David Poe and his wife, were acting at the old Federal Street Theatre, the earliest in the city, the location being at the corner of Franklin Street. The last appearance of Mrs. Poe before the birth of her son was on Nov. 28, 1808, in *Richard III* and *Love's Labour's Lost*, a musical afterpiece, in which she played Lydia.

Tom Bryant, an old-time, minister, was buried yesterday, from St. James Catholic Church, under the auspices of the Actors' Fund of America. His real name was Thomas O'Brien, and he was a native of the old North End, but when he died at the City Hospital nobody came forward to claim the body, and therefore the funeral arrangements were under the direction of Thomas B. Lothrop, the Boston representative of the Fund.

A. J. Wilson, of the Globe and Majestic, has called for a week on a foreign pleasure trip, which will be extended to a tour of Egypt.

Maud Dixon Salvini, the widow of Alexander Salvini, arranged a novel benefit for the Italian enthusiasts at People's Temple to-night, in assistance with her friend, Miss, Isabella Stone. The tickets were all given away, but the funds were obtained from silver offerings received from all as they entered the hall. And, by the way, the Boston's Sunday night benefit realized \$1,000 for the fund. At Mrs. Jack Gardner's more than \$1,000 was realized, but the funds were turned over to Archbishop O'Connell instead of giving through the citizen's fund, as all the others had done.

In the announcement of the list of heaviest taxpayers of Boston, which was made last week, Lorin Crabbtree came very high in the list, her valuation being \$205,000 and her individual tax \$15,757.

Ida Mullie gave an evening of recitations at the Franklin Square House last week in aid of that institution. The hall was packed. Its feature was the German impersonations and songs, but a little scene from *Polly of the Circus* also proved attractive.

There was a performance of the production of the play on the Day of Defeat, which Beulah Dixie had written for the Elder Club of Radcliffe College, and in which she was to take the part.

The change was due to the death of Miss Dixie's great friend, Mrs. E. G. Sutherland, the dramatist, wife of Dr. J. P. Sutherland, dean of the Boston University Medical School.

Leslie Palmer was called upon to take Charlotte Hunt's play as leading woman at the Bowdoin Square about a week ago and played her part in *The White Squander* on very short notice. A few days later she was called upon and before certain time to take the leading part in *The Name of the Game*.

There were two other establishments on Washington Street entered by burglar last week, and although the police did not catch the thief, they did not say a word about it to the public. The places were those of Gilbert, the wigmaker, and Sullivan, the costumer, and considerable property in each place was stolen.

They have started a new ballet school under the auspices of the Back Bay Opera House, and Mrs. A. W. Merton is in charge. The building is nowhere near finished yet, but evidently they think that it will take some time to get a Bostonian ballet.

The comic opera, to be given by the Newtowners Club this year, is *The Rose of India*, and a whole week at the clubhouse has been set apart for its performances.

Frank Daniels did give a tour of the New England circuit after all, and the dates which were canceled so as to keep *Hook of Holland* in Boston longer were merely set ahead a fortnight.

JAY BENTON.

ST. LOUIS

James K. Hackett Receives Warm Welcome—Other Attractions—News.

ST. LOUIS, Jan. 18.—James K. Hackett, eagerly awaited, opened a fortnight's engagement at the Garrick last night with *The Prisoner of Zenda*, and the supporting company is an excellent one. During Mr. Hackett's stay he is to present *John Gay's Honor*, *Don Caesar's Return*, and *The Crisis*.

The *Top of the World* is at the Century, opening to good business, with a cast including Bailey and Austin, Kathleen Clifford, Alice Hegeman, Florence Smith, George Mairson, William Quirk, Arthur Hill, and the Collins' Ballet. Jan. 24, *The Man of the Hour* is the Century's attraction.

At the Olympic Max Rogers is in Panama began a week's engagement last night and the opening gives every promise of a profitable week. William G. Clegg in *Father and the Boys* follows next Sunday.

At the Grand Thurston, the magician, is mystifying the patrons of that house. The Honeymooners is announced for next week.

Texas is the offering at the Imperial, and Broadhurst and Currie have furnished an excellent company to interpret it. The Ninety and Nine is following.

At Havlin's, *On Trial for His Life* is pleasing

mid-century lovers immensely. The Gambler of the West is the underliner.

The New Columbia offers a vaudeville bill including the Two Pucks, Grigolati's *Aerial Ballet*, Edna Phillips and company, Raymond and Caverly, Welch, May and Blinford, Naomi Ethardo, Glenn Burt and Carter and Blinford. The Americans announce Violet Black and company, the Vindictives, and a good outfit.

rounding bill. Next week, Mabel Hale and Mike Donlin are promised.

The *Cozy Corner Girls* is the burlesque attraction at the Standard, and the *World Beaters* are at the Gayety. At the former the New Century Girls are announced for next week, and at the Gayety *The Morning Glories* are announced.

The German Theatre at the Odeon, last night received Flaschmann as Erzherz.

PHILADELPHIA

May Robson Delights as Aunt Mary—Havana—Jack Straw—Notes.

PHILADELPHIA, Jan. 18.—John Drew comes to the Broad Street Theatre with the Vaughan comedy, *Jack Straw*. Rose Coghlan, well and kindly remembered in Philadelphia, is always sure of a sincere welcome.

At the Walnut Street Theatre May Robson in *The Rejuvenation of Aunt Mary* is playing to capacity audiences. Jack Storey, as the nephew, acts well and contributes some very passable singing and playing in the second act.

At the Garrick Grace George is to present *Divorces*, and during her engagement it is announced that she will be seen in her new play, *A Woman's Way*.

At the Chestnut Street Opera House the first performance of the new English musical comedy, *Kitty Green*, was a success. The appearance here has been in many years of the English comedian, G. P. Huntley, adds interest to the production. With the exception of Julia Sanderson, the company is entirely English.

Another important event of the week is the premier of *Havana*, the new musical play by George Grossmith, Jr., and Leslie Stuart, with a year's run in London to its credit. James T. Powers heads a strong company.

Bertha Galland is at the Adelphi in her new play, *The Return of Eve*, and the actress and play have been favorably received.

The *Merry Widow*, with Donald Brian, the best of the many Danishes, and Frances Cameron, a pretty Sonia, is at the Forrest, and is meeting with as much success as on its former visit. Robert E. Graham and Fred Frear are in the company.

At the Grand Cole and Johnson are playing a return engagement in *The Red Moon*. Al. G. Field's Minstrels are at the Park, and at the Chestnut Hall *Caine's The Christian* proves its virility despite its many seasons of service.

At the Girard, *The Knightly Way in Flower* is the offering. A charming melodrama, *The Angel and the Ox*, is the bill at Hart's, and at the Standard *Drink*, a dramatization of *John Barleycorn*, is a good entertainment and temperance lecture picture. *Just a Woman's Way* is at the National. Dumont's Minstrels have not lost in popularity nor profits, and are doing a continued good business. At the German Theatre a novelty is a four-act play, by Ludwig Fuhs, *Der Tallmann*.

The bill at Keith's includes *Violet Allen* and company, Julius Steger and company, the Gainsborough Girls, *Winston's* trained dogs, and the *Actor Brothers*.

Donald's *Palace*, Fifteenth Street Theatre, Foroughi's, Ninth and Arch, and New Majestic offer good vaudeville and moving picture bills.

The burlesque attractions include *The Rialto Rounders* at the Casino, *Frivolities of 1909* at the Trocadero, Transatlantic Burlesques at the Gayety, and the Dreamland Burlesques at the Bijou.

J. Fred Zimmerman is erecting a new building, to be known as the New Liberty Auditorium, on Columbia Avenue, west of Broad Street, to be devoted to the most modern moving pictures and vaudeville. The house will seat about 1,000, and is expected to open about Feb. 22, Washington's Birthday.

S. FERNBERGER.

BALTIMORE

The Red Mill—Witching Hour—Lawrence Grant Captures a Burglar.

BALTIMORE, Jan. 18.—Montgomery and Stone are at Ford's in *The Red Mill*, and give the same clever performance as of yore. The company this season compares very favorably with that of last year, and the newcomers are fully up to the standard. Florence Quinn created an excellent impression as Gretchen. She both acted and sang well. Lawrence Grant in his new play, *Ragged Hobin*, will follow. This in turn will give place to George Cohan's latest play, *The American Idea*.

John Mason appears at the Academy in Augustus Thomas' drama, *The Witching Hour*, in which he is to act for an excellent company. In the cast are Ross Whittaker, Anna Gossard, Charles Balfe, George Nash, E. L. Walton, W. E. Butterfield, Harry J. Hadfield, Thomas P. Jackson, Julia Hay, Ethel Whithrop, Freeman Barnes and S. E. Hines. *The Thief* will follow with Kyrie Below, Elle Shannon and Herbert Kelcey in the cast.

Asma Eva Fay and her own company hold the stage of the Auditorium, where they give a clever performance. Miss Fay proves to be as mystifying as when here on former occasions, and still attracts those who desire to have questions answered.

Young Buffalo, the cowboy actor, is at Blaney's, where he presents the Western drama, *The Sheriff of Angel Gulch*.

McIntyre and Heath head the Keith bill at the Maryland. The other acts are Ned Nye and Ida Crisp, Harry R. Lester, McConnell and Simpson, Fred Singer, Amelia Rose and Nilsson's Flying Ballet.

William S. Clark's Jersey Lillies are at the Gayety, where they will be followed by the Rialto Rounders.

The *Cherry Blossoms* hold forth at the Monumental. Madam Butterfield will be singing by the New York Metropolitan Opera company at the Lyric Jan. 29 and 30 in Wednesday evening next. The cast will include Caruso, Scotti, Emmy Denista, Forstia, Mapleson, and Bada.

The Philadelphia Orchestra, under the direction of Carl Polhill, will be heard in concert at the Lyric Jan. 23.

The *Merry Widow* closed an engagement of two weeks at Ford's last Saturday. The houses were record breakers during the whole period.

The Ben Great Players and the Russian Symphony Orchestra will appear at the Lyric Jan. 29 and 30 in Wednesday evening next.

The change was due to the death of Miss Dixie's great friend, Mrs. E. G. Sutherland, the dramatist, wife of Dr. J. P. Sutherland, dean of the Boston University Medical School.

Leslie Palmer was called upon to take Charlotte Hunt's play as leading woman at the Bowdoin Square about a week ago and played her part in *The White Squander* on very short notice. A few days later she was called upon and before certain time to take the leading part in *The Name of the Game*.

There were two other establishments on Washington Street entered by burglar last week, and although the police did not catch the thief, they did not say a word about it to the public. The places were those of Gilbert, the wigmaker, and Sullivan, the costumer, and considerable property in each place was stolen.

They have started a new ballet school under the auspices of the Back Bay Opera House, and Mrs. A. W. Merton is in charge. The building is nowhere near finished yet, but evidently they think that it will take some time to get a Bostonian ballet.

The comic opera, to be given by the Newtowners Club this year, is *The Rose of India*, and a whole week at the clubhouse has been set apart for its performances.

Frank Daniels did give a tour of the New England circuit after all, and the dates which were canceled so as to keep *Hook of Holland* in Boston longer were merely set ahead a fortnight.

HAROLD RUTLEDGE.

THE MOVING PICTURE FIELD

(Continued from page 7.)

showing men on stilts, walking in difficult places. A football game on stilts ends the subject, but it is slow and tiresome.

A *Nervy Thief* (Pathé).—This picture comes under the head of objectionable subjects, since it depicts crime successfully accomplished and unpunished. A crook engages the attention of a doctor, while two other crooks ride the doctor's safe. All escape.

Paper Cuckoo (Pathé).—This is a colored spec-tacular trick subject, pretty and gaudy.

It's Only the Painter (Pathé).—There is considerable comedy of the grotesque kind in this picture, and it is laughable and interesting all the way through.

The inevitable French married woman, who is unfaithful to her husband, figures in the story, but as the lover gets his just dues, we can overlook the impropriety. The husband comes home, and the lover is obliged to assume the costume of a painter who has been at work on a scaffold outside the house. In this regard, he runs into one trouble after another, at which ending in a tail of pain.

House of a Stranded Actor (Lubin).—But for a bad beginning, and a mixed up ending, this picture would have been a very good comedy of the burlesque kind. An impossible actor is stoned out of town, walks 200 miles to reach his destination, and then goes to sleep in a box-car, waking up back in the

on Wednesday night, with David Levenson and company in repertoire.

Burton Holmes will give the second of his series of travolages at the Nixon-to-morrow afternoon, the subject of which is *New Japan To-day*.

ALBERT S. L. HEWES.

WASHINGTON

The Capital Sees The Thief—Lew Fields and Chauncey Olcott—Notes.

WASHINGTON, Jan. 18.—At the National Theatre to-night a large and distinguished gathering witnessed the first presentation of *The Thief* in this city. It was a remarkably excellent performance, wonderfully strong and interesting, and was received with great favor.

GEORGE ALISON

LEADING MAN

Bush Temple Theatre, Chicago, Ill.

Margaret Anglin

LOUIS NETHERSOLE, Manager
Inquiries and letters to 220 Knickerbocker Theatre Building.

JESSIE ARNOLD

AT LIBERTY

LEADING WOMAN

Address 3163 Broadway, N. Y.

DOLLIE DAVIS

DAVID HARTFORD STOCK CO.

Waterbury, Conn.

MRS. FISKE

Under HARRISON GREY FISKE'S Direction
12 West Forty-fifth Street, New York

JANE GREY

LEADING WOMAN

Address care DRAMATIC MIRROR.

May & Flo Hengler

En tour—care Majestic Theatre Building, Chicago.

GERTRUDE HOFFMANN

STARRING

Direction Lew Fields, Sam S. and Lee Shubert.

BERYL HOPE

Will Accept Engagement for Stock or Combination

Address care Low's Exchange, 1123 Broadway, New York.

Enid May Jackson

Leading Woman

FULTON STOCK CO.

LINCOLN, NEB.

BERTHA KALICH

Under Harrison Grey Fiske's Direction

12 West Forty-fifth Street, New York

ADELAIDE KEIM

Permanent address 438 East 136th Street, N. Y.

SAN FRANCISCO.

Ben Hur—Brewster's Millions—Prince Hagen—A New Play—Vaudeville.

Ben Hur, at the Van Ness Theatre, reached the end of its engagement. Brewster's Millions, with Robert Ober as the star, 10-17. On 11, a benefit was given under the auspices of the Associated Theatrical Management of San Francisco for the Italian earthquake sufferers. Miss. Gadsack sang; the Alcazar Theatre contributed the second act of Sweet Kitty Bellairs; Kolb and Dill gave an act of The Politicians; the Valencia Theatre contributed the third act of The College Widow; the Orpheum sent Hyman Meyer, now playing in Oakland; Robert Ober offered his services, and the best specialty in Fifty Miles from Boston was seen.

The Girl of the Golden West closed 6 at the Alcazar Theatre. Sweet Kitty Bellairs, for the first time here, was seen from 11-17. Business was excellent.

The Valencia Theatre closes a successful run of The College Widow, 20, after which they will stage Prince Hagen, for the first time, it is a fantastic drama by Upton Sinclair. Much preparation has been made for the production. The orchestra has been augmented to twenty pieces for this play. There are twenty speaking parts in it, and Robert Warwick will be cast in the title role; Thomas MacLarnon will be the Post, and Blanch Stoddard will give an excellent opportunity as Estelle Isman, the heiress.

The Orpheum Theatre had Wilfred Clark and co. in the Mysterious De Brie, Les Savagies, Edwin Latell, Roomey Sisters, Hibbert and Warren, Eva Taylor and co., and last week of Gus Edwards' School Boys and Girls.

Arizona, at the American Theatre, drew well, and commanding 10 matinee, George M. Cohen's Fifty Miles from Boston will hold the boards until 17.

Kolb and Dill drew good business in The Politicians in its second week at the Princess Theatre.

The Novelty Theatre is dark, having dispensed with the five and ten-cent vaudeville attraction.

Miss. Gadsack, under the management of Will Greenbaum, gave two concerts at the Van Ness Theatre 10 and 17. Goodman is promised soon.

A. T. BARNETT.

OMAHA.

Max Rogers—Joe Kane—Stock Items—Vaudeville—Gossip.

Max Rogers supported by Joe Kane, in The Rogers Bros. in Panama, attracted good-sized audiences the Boyd Jan. 8, 9. The Princess Amusement co. 10, 11. In the Girl at the Helm, made quite a hit. The music is tuneful, the girls attractive, and Billy Clifford as Stanhope was particularly popular. Max and Blanche Marchese in piano recital, 12 attracted a fashionable and discriminating audience. Coming: Abramson's Italian Opera co. 15, 16. Paid in Full 17, 18. The Virginian 21-22. The Servant in the House week of 25.

At the ever-popular Orpheum, the bill for week of 10 included the Blessings, Bedford and Winchester, Bowser, Hinkle and co., Ray L. Royce, Gennaro's band, Katie Barry, Valadon. Week of 17: Hilarion and Rosalia Ceballos, the Eight Melanias, Lew Harkins, Augusta Giese, May and Flo Hengler, Alfred Kelley and co., A-Ba-Be's.

The Burwood Stock co. presented Tess of the D'Urbervilles week 10, with Lorna Elliot in the title role. Miss. Elliot has evidently given the part careful study. For week of 17 the Ogle Nethersole version of Carmen.

The Kruh had The Gambler of the West 7-9, which seemed to please, and the Yiddish Opera co. 10-12. The cast was a good one, and the attractions should have been better patronized. The Honey Mooners 14-16. Lottie Williams 17-20. Convict 20-23.

Manager Breed of the Kruh, it is said, will complete his medical course at a local college. He is understood, however, that he will retain his position with the Kruh for the present, and then enter into general practice.

JOHN R. BINGWALT.

INDIANAPOLIS.

Marie Doro—Walter Damrosch—J. Francis Kirk as Uncle Nat—Vaudeville.

Marie Doro, supported by an excellent co., charmed her audiences at English's 5, 6 in The Biggest Girl. The Man of the Hour filled out the remainder of the week, 7-9, to good business. Walter Damrosch and his New York Symphony Orchestra gave a splendid concert 11 to a fair sized audience. William H. Crane in Father and the Boys 12, 13. 'Way Down East 14-16. Robert Mantell 18-23.

The Forepaugh Stock co. at the Majestic added another success to the list by the able manner in which they presented Show Acres and its excellent staging 11-16. The honors of the week were justly shared by J. Francis Kirk, who gave a faithful portrayal of Uncle Nat. Harry Preston Coffin was excellent as Martin Berry, and the same can be said of Genevieve Reynolds as his wife Ann. Lucille Spinney as Helen and George Arvine as Sam Warren were pleasing lovers. Mattie Choate created much laughter by her make-up and actions as Perley, the hired girl. The children in the play lacked experience, and were disappointing. Strongheart 18-23.

On Trial for His Life, including a co. of Captain Fox's Indianapolis Zonaves in the roles of United States soldiers met with hearty applause at the Park 7-9. Lucy Jim, with J. Francis Kirk, 11-13, kept the good and audience waiting at the opening performances, because of sleet and snow that delayed the train that carried the co. from Springfield, Ill. The curtain was an hour and five minutes late in rising. Billy the Kid, a former success of the young star, will be put on matinee and night 13. Ninety and Nine 14-16. Ward and Vokes in The Promoters 17-18.

Camille D'Arville was a favorite and popular headliner at the Grand 11-16. Others were: Porter J. White and co., Henry Clive, Mabel Maitland, May and Buckley, Three Moskers, Novelty Dancing Four, and Barry and Hughes.

Empire: Uncle Sam's Bells 11-18. Yankee Doodle Girls 18-22.

The Gayety offered De Monia and Belle, Walter Twins, Norma Gray, Richard Hampton, and moving pictures. At the Family Theatre were: Lane and Avell, Hattie Anderson, Grey and Peters, Defur and Oster, and motion pictures.

Dr. Ludwig Vueller, the "lieder" singer, will give a recital at the Maennerchor 19.

PEARL KIRKWOOD.

NEWARK.

Louis Mann Pleases—Cole and Johnson—Vaudeville—Concert.

The Man Who Stood Still was presented by Louis Mann at the Newark Theatre 11-16. Mr. Mann and his co. were admirably received and responded to several curtain-calls. The business was excellent. Via Wireless 18-23. Cohan and Harris' Minstrels 23-30.

Cole and Johnson in The Red Moon at Blaney's Theatre 11-16. Wine, Women and Song 18-25.

The Phantom Detective, with Arnold C. Baldwin in the title-role, pleased the audiences at Columbia Theatre 11-16. The Millionaire and the Policeman's Wife 18-23.

The Serenaders at Waldman's Opera House 11-16, with Van Oster, Pat Reilly and co. 18-23.

The Big Review delighted the audiences at Miner's Empire Theatre 11-16. Maurice Woods' imitations were excellent.

Alice Lloyd was the headliner at Proctor's Theatre 11-16. Others were Julius Steger and co. Clermont's Circus, Bison City Quartette, the Four Otto, Frank Stanford, and Reed Brothers.

Vesta Victoria headed the list at the Lyric Theatre 11-16. Others were Gilbert and Kates, John F. Clarke, Coccia and Amato, Webster and Carlton, Coogan and Bancroft, and Deans and Deans.

The Russian Symphony Orchestra at the Kruger Auditorium. Paderewski 20.

GEORGE S. APPLEGATE.

CLARE KRALL

RUTH JORDAN in THE GREAT DIVIDE

Management of HENRY MILLER, Cambridge Building, New York.

HOPE LATHAM

With MRS. FISKE

HENRY LUDLOWE

Direction HAZELTON & NORTH

1129 Knickerbocker Theatre Building

WILSON MELROSE

LEADING MAN

Boston, Mass.

Vera Michelena

Prima Donna

Soul Kiss Company

HENRY MILLER

Offices: Cambridge Building, Fifth Ave. (33d St.), New York City.

JANET PRIEST

Featured in "SCHOOL DAYS."

GUS EDWARDS, 1512 Broadway.

FLORENCE REED

Letters care Lee Shubert.

FLORENCE ROBERTS

Address care MIRROR.

EVA TANGUAY

Address all communications to MR. C. F. ZITTEL,

Room 206, 1416 Broadway, N. Y. City. Telephone, 945 Bryant.

Elizabeth Valentine

Under Engagement to BEERBOHM TREE, ESQ.

His Majesty's Theatre, London, England.

ROBERT WARWICK

Care WALTER HOFF SHELY
Valencia Theatre, San Francisco, Cal.

SAIDEE WILLIAMS

THE DEVIL CO.

Direction HENRY W. SAVAGE.

COLUMBUS.

The Colonial Players Welcomed—Jane Grey a Favorite—Vaudeville—Items.

The opening of the Colonial Stock co. at the new Colonial Theatre, just west of High Street, on West Broad, was the principal event of interest in local theatrical circles here week of 11. If I Were King 7-9. The bill, which the critics made a favorable impression, scaling out at both matinee and night and having an advance sale indicative of a sell out for the remainder of the week. Walter Green and Jane Grey had the principal roles and both made good. Miss Grey is a beautiful and talented woman and in one night established herself as a favorite. Mr. Green gave a very consistent reading of Willion Marion Sheridan's Eugene was all that could be desired. She is a clever ingenue. Frank McDonald and Francis Grandon contributed to the success of the production. Allan Fawcett, brother of George Fawcett, drilled the co. in a conscientious manner. The show is pretty as any in the city and is absolutely fireproof. With a seating capacity of 1,800, the house is arranged so that the spectators can see from every seat. James V. Howell, the manager, has shown his master hand in the enterprise. Salomy Jane is next.

Madame Nazimova will appear in Contesque Coquette at the Great Southern 12. William Crane in Father and the Boys 15, 16. Manager William Sander reports business as most satisfactory.

General Manager Lee Boda, of the Valentine Circuit, of which the Southern is the local house, recovered from his recent illness and is now in the East recuperating.

The Ellery Band has opened headquarters in the Oldnote Building, home with Treasurer Lee Hennick in charge. The band, under Mr. Ellery's direction, is touring the smaller Ohio cities.

Keith's had another good show last week, and Buster Brown as the headliner, with the Devil running a close second. Others on the bill were Hassan Ben Ali, Annie and Eddie Conley, Wynne and Lewis, Joseph MacDonald, and the Gartelle Brothers.

The Wizard of Oz and East Lynne divided the week at the High Street. Al Reeves' Beauty Show is "home again" and is playing to fine business.

JOSEPH RUSSELL HAGUE.

BUFFALO.

Kassa Produced—Leslie Carter Scores—Mr. Crews' Career—Vaudeville.

Brewster's Millions drew fair audiences to the Star 7-9.

Mrs. Leslie Carter in her new play, Kassa, by John Luther Long, was the attraction at the Star 11-13. Mrs. Carter scored a triumph, but the play was not altogether interesting.

Mr. Crews' Career, by Marion Fairfax, deserved better patronage at the Teek 11 than it received.

Gus Edwards' School Days co. drew capacity at the Lyric week 11, it being necessary to give an extra matinee to accommodate the crowds.

Joe Le Brandt's thrilling melodrama, Through Death Valley, was at the Academy week 12.

Shea's week 12 had Henrietta Crosman, Willa Holt Wakefield, Edna Luby, Laddie Cliff, Kitamura Japa, Brown, Harris and Brown, Redpath's Nanapese, Cral's balloons, and kinograph.

Sam Scribner's Big Show, featuring Berini and Arthur, gave a good entertainment and was enjoyed by large audiences at the Garden week 11.

Miner's Americans more than made good at the Lafayette week 11.

P. T. O'CONNOR.

DETROIT.

Robert Mantell—Hattie Williams—Comedy at the Temple—Vaudeville—Burlesque.

At the Detroit Opera House 11-18 Robert Mantell was seen in a repertoire of Shakespearean plays.

Scholarly interpretations were given by a capable supporting co. This week will be divided between Hattie Williams in Fluffy Ruffles and Henry Miller in The Great Divide.

Button, Button, Who's Got the Button was well received at the Temple Theatre 11-17. John La Follette, daughter of the Wisconsin Senator, was seen in support of Mr. Districh. One of the prettiest acts of the season was the famous number contributed by dainty Adelaide. Lambert gave his refined impersonations of composers, and contributed his own musical numbers. The bill as a whole was exceedingly well balanced and a credit to Manager Moore.

Detroit's popular actor, Norman Hackett, was given an ovation at the Lycceum Theatre 10-16, where he was seen in Clasmathe. Mr. Hackett gave an excellent interpretation, and also found time to deliver one or two lectures on Shakespeare. Next week, George Sidney.

Alice and Barton were seen at the Gayety Theatre 10-16, as usual. Charlie Barton was two-thirds of the entertainment. This week, The Rainbow Girls.

MILWAUKEE.

A Woman's Way Produced—Grace George Pleases
—The English Company—Vaudeville.

The first performance of a new comedy by Thompson Bachman, entitled "A Woman's Way," was given by Grace George and her excellent co. at the Davidson Jan. 7, to a large and representative audience. Fluffy Bubbles, with Mattice Williams, opened a short engagement 10, and pleased good houses. Pelly of the Circus week 14.

The Shaughraun was well played by the English Stock co. at the Shubert and opened week 11, to a very good house. George Henry Trader, Edward Poland, Wilson Reynolds, Bert Carruth and Gunderson's Piero did good work. Eleanor Carré, the new character woman of the co., makes her first appearance with the latest Strindberg, makes her first appearance with the co., who makes her first appearance with the co., who makes her first appearance with the co., and will undoubtedly prove quite an acquisition to the co. Week 18, The Lost Paradise.

The Revelation opened week 19 at the Alhambra to a fair sized house. The engagement came to an abrupt end 12, and the theatre was dark for the remainder of the week. A Knight for a Day week 17.

Granstar played a return engagement at the Bijou and opened 10 to good house. Week 17, Joseph Santley.

The new bill at the Majestic opened 11 to good sized houses and pleased. Max McEvilley and Robert Higgins scored heavily. The others were: The Electric Girl Review, Clavie Romaine, Flaxy and Burke, Tom Davies Trio, Ernest Van Pelt and co., Krule and Mildred Fotta, Five Spillers and the Kinodrome.

Walter Damrosch and the New York Symphony Orchestra played two concerts at the Pabst Theatre 9 and pleased small audiences.

Berthold Sprout, the stage manager of the German Stock co. at the Pabst Theatre, was given a benefit performance 10. The play was Romeo and Juliet.

Miner's Merry Burlesques entertained large crowds at the New Star week 10.

At the Gayety, Bowery Burlesques drew packed houses last week.

The new bill at the Crystal opened 10: The Four Hodges, Ida Maccio, Harry and Kate Jackson, assisted by Arthur MacAdam, Noble and Brooks, Ada James, and the Crystalograph.

The premiere performance of the new play for the Princess Theatre of Chicago, entitled "The Prince of Ty-Wain," will be held at the Alhambra 21. The cast will be headed by Harry Woodward, Georgia Caine, Adele Rowland and Francis Damarest. The play will run for a week at the Alhambra.

Archie Miller, manager of the Dewey Theatre, at Minneapolis, and formerly treasurer of the Alhambra Theatre of this city, visited Milwaukee last week to confer with Herman Fehr regarding a new burlesque and vaudeville theatre to be erected in Minneapolis. S. R. Simon, Fred A. Landbeck and Harry Harris have incorporated under the name of the National Amusement Co., to have a joint theatrical business, and it is proposed to build a new vaudeville theatre at Milwaukee. This co. controls the Gayety Theatre in this city.

Robert E. O'Connor, who has been spending his holidays at his home in this city, left for Chicago A. L. ROBINSON.

SALT LAKE CITY.

A Revival of Confusion—Many Original Players—Vaudeville.

Salt Lake Theatre dark first half of week of Jan. 4. The Wolf 7-9, to capacity. Good co. Alfred Swanson, a Salt Lake boy, in the title role, was warmly welcomed. Andrew Robson and Ben Lamar were popular. Corinne in Lulu from Berlin 11-13.

The Colonial Theatre had The Flower of the Ranch entire week 2-8, to good business. Frankie Drew, Edward Hume and J. P. MacBride were good. Week of 10, Girl of the Golden West, by the Willard Mack Stock co.

Grand Theatre offered the Swedish Samson Dancers. The George W. Scott Stock co. presented The Man Who Dared to Commit Crime by T. R. Williams. Business was fair. Between the acts, Pat Dalton, comedian, La Petite Ruth, acrobatic soubrette, the Shadowgraph and the moving pictures.

The Lyceum Theatre had A Farmer's Daughter entire week to light business. This house was opened before it was finished, with the intention of playing while the finishing was going on. This has been found impracticable, and the management has decided to close until it is in better condition.

Mr. and Mrs. Andrew M. Cox, who have been for some time regulars at the Grand Theatre, have been extremely popular with patrons, have gone East, where Mr. Cox will endeavor to recuperate his health at some of the resorts.

John Held, for many years manager and leader of Held's Band, is now manager of the Grand Theatre. One of the most interesting theatrical events Salt Lake has ever had, was the reappearance, after twenty-three years, of the Home Dramatic Club. The play was Confusion, and the original cast was then small, and the balance made up from relatives of those who have passed away. Of those left from the original cast, Heber M. Wells has since been Governor of Utah for several terms. John D. Spencer has for years been resident manager of the New York Life Insurance Co.; Jim T. White is a staid and sober doctor of medicine; B. S. Young is a prominent member of the Mormon colonies in Canada; Edith Clewsen Knowlton is the mother of a family, having been married about the time of the first production of the play, her daughter now playing a full grown part. The play was presented in a new and commanding and really superb in honor of Mrs. O'Brien Whiting, one of the noted members of the Home Dramatic Club, and Utah's foremost poet and historian, the house being packed with the club's friends of a quarter century. And the strangest thing about the whole affair was that not one of the performers seemed or looked a day older than when they first trod the boards in the Lang Syne!

C. E. JOHNSON.

MONTREAL.

Musical Comedy—The Road to Yesterday—Vaudeville—Burlesque.

A Knight for a Day opened to good business 11 at His Majesty's. The piece was beautifully staged. Paid in Full 12-23.

The Road to Yesterday at the Academy 11-16 proved a very pretty play very capably acted. Bessie Woodburn did well. Andrew Mack 12-22.

The Cowboy Girl, with Sue Marshall in the title-role pleased the patrons of the Franco-British Exposition were shows between acts.

Bennett's had a fine bill headed by John T. Kelly and co. in One Best Bet. Alcide Capitaine, Bina, Blane and Blane, Fred Larson, Kamp Tabor, the Wild Rose La Hatt and La Roy, and Le Vanson are all good.

Flashlights on Broadway at the Princess proved a fair show. The Pony Ballet and Suzy Moore in The Ungrateful Son, were features, and there were a number of other good acts in the olio.

The Ducklings at the Royal were popular. Louis Dacre scored, and the violin playing of Marie Dodd was above the average. The Six Merry Bells do a clever singing and dancing act.

At Bennett's Nouveau Rohee and Hyers, comedy singers, and Harry La Dent, juggler, are two principal features. Mile. Taleray, Adams and White, and Ken Finlay are other items with moving pictures.

At the National a most amusing review on the local topics of the day and showing various well-known scenes in and around Montreal was the bill. It is the work of several newspaper men, in full of bright lines and is well presented by the co.

Harry Bennett in his successful imitations of Harry Landis is playing both the Cameraphone and the Lyric, which have also other good things on their bills.

During her engagement here May Warden, a sister of Jack W. Brown's celebrated English bulldog, a sister to the one lately purchased by Grace George.

W. A. TREEMAYNE.

CLEVELAND.

Bertha Kalich as Cora—Henry Miller—Opera—Vaudeville.

Bertha Kalich this season brings the best play she has yet been seen in, and her engagement at the Colonial Theatre 11-16 was a pronounced success. In Cora, Madam Kalich has a part that shows what a wonderful artist she is. Her capable support includes Fred Gilmore. The staging was very effective.

The Cleveland Operatic Club in The Chimes of Normandy 12-23, Charlotte Walker in The Warres of Virginia 22-30.

Henry Miller in The Great Divide was at the Euclid Avenue Opera House 11-16. Nasimova 12-22. Keith's Hippodrome has the following bill 12-23: La Veen, Cross and co., Estelle Wentworth, McNaughton Brothers, Selma Braxta, Valerie Berger, Martindale and Sylvester, and Jean Marcelle's living art pictures.

In Old Kentucky was the attraction at the Lyceum Theatre 11-16. Eugene Blair 12-22.

The Cowboy and the Squaw pleased the patrons of the Cleveland Theatre 11-16. Through Death Valley 12-22.

The Bon Tons come to the Empire Theatre 12-22. The Devere's Show will be at the Star Theatre 12-22. WILLIAM CRASTON.

PROVIDENCE.

The Gamblers—Keith's Bill—A Change at the Opera House—Vaudeville.

Small houses greeted The Gamblers at the Providence Opera House 11-12. The opportunities presented are few, but Miss Cameron, Austin Webb, Isa Hammer, and Eva Vincent, are the most of them. The Wolf 12-22. The Devil 22-23.

Keith's presented a very attractive bill 11-16, headed by Will M. Crosby and Blanche Daynes in a bright sketch, The Wyoming Whoop. The Six Musical Noses, Max Witt's Bonnie Lassies, and the Three Demons. Other features include the Trodore Quartette, Maurice Cooke, William Cahill, McConnell and Simpson, Mile. Emeric, Three Wives, Juggling De Lise, Misses Van Cott and De Vane, Ben Beyer and Brother, with the motion pictures and travel views.

Footlights from Broadway presented Scott Welch at his best at the Empire 11-16. Sharing the honors were Frances Gordon and Eugene MacGregor. The Man on the Box 12-22.

With a good burlesque and catchy music The Champagne Girls showed at the Imperial to good houses. Miss New York, Jr. 12-22.

The Parisian Widows were at the Westminster and played to fair houses. The olio included Hawley and Bently, Keino and Leighton, Auto Girl, Bed Pierces, and Young Brothers. Hastings Big Show 12-22.

For the past few weeks Managers Spitz and Nathan have made a number of visits to New York for the sole purpose of booking good attractions. Their efforts to replace some of the thrilling melodramas which have previously held the Empire stage by new dramatic and musical plays have at last materialized and Providence people will be enabled to enjoy them at popular prices. Among some of the early bookings are The Man on the Box, Cole and Johnson, The Red Moon, Ward and Voices, The Promoters, David Higgins in Captain Clay of Missouri, and Our New Minister.

The following dates have been announced for Burton Holmes' Travolues, delivered by Wright Kramer, appropriately illustrated: Berlin 15, Vienna 22, Paris 22, London Feb. 5.

HOWARD F. HYLAND.

SEATTLE.

Rose Stahl—Stock Performances—Musical Comedy—Earthquake Benefits.

At the Moore Rose Stahl in The Chorus Girl 3-9 pleased good business. Seattle Symphony Orchestra 8. The Alaskan 10-16.

The attraction at the Grand was Rip Van Winkle 9-20, with Thomas Jefferson in the title-role, who brought out all that was in the part. Oscar Johnson and Gladys Egger were clever in the juvenile roles. The attendance ranged from small to large houses. Shore Acres 10-16.

At the Seattle The Lieutenant and the Cowboy 3-9 was presented by a capable co. before houses averaging fair business. Lorraine Keene as the heroine portrayed the character with fidelity. The Girl and the Stampede 10-16.

Peter Pan, presented at the Lolis by the Pantages' Players, proved such a success that it was repeated, and large audiences were in attendance. Aileen May, T. Daniel Prawley, Clara Kimball, William Dowan, Philip Sheppard, and other Lois Roberts were in the cast. Same co. in Under the Red Rose 4-10.

At the Third Avenue the Allen Curtis Musical Comedy co. appeared in Jaky, Mikey and Ikey 3-6 and amazed small and medium houses. In the cast were Arthur Clamage, Albert Leonard, Allen Curtis, Marguerite La Fonte, and other artists. A Runaway Honeymoon 10-16.

The weather has been extremely cold, and more snow than we usually see (except on the mountains in view of the city) has fallen. In consequence the attendance at the theatres has suffered.

The Seattle Symphony Orchestra, under the Moore, and the Rip Van Winkle co. at the Grand, devoted the proceeds of their respective matinees 3 to the relief of the sufferers from the recent earthquake in Italy and Sicily. John Cort, manager of both theatres, also contributed his share to this charitable work. Russell and Drew, managers of the Seattle, together with The Lieutenant and the Cowboy co. donated the proceeds of a matinee 3 to the same object.

BENJAMIN F. MESSERVELY.

PORTLAND, ORE.

The Alaskan—Zaza at the Baker—The Lyric Players—Vaudeville.

The Alaskan came to the Holling for four performances 3-8. The cast was much better than on its first presentation. Florence Roberts followed in the title part. The cast was good work. The Isle of Spice 17-22.

A fine presentation of Zaza was offered by Baker Stock co. 3-9. Isotta Jewel's interpretation of the part was excellent, and Maribel Seymour as Florienne, Louise Kent as Madame Dufrene, Mina Crofts Gleason as Rosa Bonne, and Lucile Webster as Nathalie, all came in for their share of applause. The male parts also showed careful and conscientious work. Masters of Old Erin 10-16.

Miss F. A. Baker, at the Baker 3-10. The Sisters Plummett stood out with marked prominence, and as a whole the show was up to the standard of the past. Babes in Toyland 10-16.

The new Lyric Stock co. offered Tempest and Sunshine, with the following members in the cast: Oral Humphrey, Rupert Drum, Corinne Walton, Sam Griffith, Lillian Griffith, Ralph Belmont, and Charles Connor. The Blunkal Stock co., which formerly played at the Lyric, went to British Columbia. A Gambler's Devotion 10.

John F. Foye held the boards at the Star, which is followed by Thoms and Grimes' Burlesque.

The Orpheum offered Julie Horne, Jewell's Manikins, Murray Sisters, Joseline Trio, White and Simmons, Joe Crook and Brother, and Mr. and Mrs. Allison.

The Grand: Croe, the eighth wonder of the world; Jim Denning and co., Stephen Grattan and co., Gus Bruno, and Sabine and Vera.

Pantages: The Great Florene Family, marvelous European acrobats; the Kohler Grand Opera Trio, Abrahams and Jones presenting a comedy playlet, Brandon and Brooks in comedy sketch, Brandon and Wilson, singers and dancers, and the Burlesque.

The Grand: Croe, the eighth wonder of the world; Jim Denning and co., Stephen Grattan and co., Gus Bruno, and Sabine and Vera.

The Grand: The Great Florene Family, marvelous European acrobats; the Kohler Grand Opera Trio, Abrahams and Jones presenting a comedy playlet, Brandon and Brooks in comedy sketch, Brandon and Wilson, singers and dancers, and the Burlesque.

Owing to the very cold weather we have had, the business at the theatres has been small.

JOHN F. LOGAN.

LOUISVILLE.

The Man of the Hour—James K. Hackett—Vaudeville—Gossip.

The attraction at Macaulay's 11-12 was Cyril Scott in The Man of the Hour. Notwithstanding the very inclement weather the house drew large houses. James K. Hackett in The Prisoner of Zenda and The Crisis, drew good business 14-16. Polly of the Circus, with Edith Taliadoro, week 18.

Texas drew good audiences to the Masonic week 11.

At the Mary Anderson good business prevailed week 10 with Lasky's Seven Hoboes in On the Road; Bixby and Hermann, Lockwood and Bryson, Lee Filler, Bixby and Scott, Espe, Dutton and Espe, Mile. Naomi Richard, and Midgely and Carlisle in After School.

The Trial for Miss Life, presented by a capable co., drew good business to the Avenue week 10. The Smart Set this week.

The Merry Maidens co., introducing Sam Rice, was the offering at the Buckingham week 10, drawing excellent business. Uncle Sam's Belles this week.

Murphy and Herr, the Louisville blackface vaudeville team, is making good, having recently filled successful engagements in cities in this vicinity.

The Symphony Concert 15, with Madame Jomelli as soloist, was largely attended, and was an artistic success. B. Gratz Cox was the conductor.

The Louisville Lodge of Elks celebrated its twenty-fifth anniversary 8, at the same time opening its remedied home. There were interesting and appropriate ceremonies. The home is a beautiful modern building, and the lodge is properly fitted up.

CHARLES D. CLARKE.

TOLEDO.

The Great Divide—Henry Miller Welcomed—Madame Nazimova—Vaudeville.

The Great Divide came 7-9 for four performances at the Valentine, and filled the house at every performance. It has been many years since Henry Miller has appeared here, and the fame of the piece had preceded the engagement, and it can be said that all present were thoroughly satisfied. Madame Nazimova came back 11, this time appearing as the Comtesse Coquette. A good house was on hand, and the star repeated her former triumphs.

At the Lyceum Lene Rivers 10-12 in fair houses. In the absence of Beulah Foote in the title-role, Gladys George does remarkably well in the part.

Burke's Theatre was given over to pictures 10, and the following vaudeville artists appeared: Dot Williams, Kline Brothers, Floyd Williams, Ruth Harold, and Clayton.

The Arcade had Julia Romaine and co., A. Swinton, Belmont Duo, Palmer and Dockman, John S. Lyon, J. B. Gardner.

At the Empire Clark's Runaway Girls entertained good audiences last week.

G. M. EDSON.

THE NEW YORK DRAMATIC MIRROR.

MINNEAPOLIS.

The Message from Mars—The Lyric Company—Vaudeville—Burlesque.

At the Metropolitan 10-12 The Message from Mars was presented with an indifferent co. The houses were fairly good. The New Yorkers and Their Baby return 14-16. Rose Stahl in The Chorus Lady and the Italian Opera co. are billed for next week.

At the Bijou an unusually capable co. kept the seventeen scenes of The Prince of Swindlers moving at a lively pace. James A. Smith was a capable hero. Sully Gard, an excellent heavy, and Harrison Greene furnished good

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday, to assure publication in the subsequent issue dates next to mailed or ready to mail or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUD (Charles Frohman, mgr.): New York City Dec. 25-Feb. 12.

AMERICAN GIRL (H. T. Mathews, mgr.): St. Johnsbury, Vt., 19; Bolton 20, Newport 21, Richmond 22, St. Albans 22, Plattsburgh, N. Y., 22, Saranac Lake 22, Massena 27, Malone 28, Potsdam 29, Waterford 20.

AMERICAN HOBO (J. F. Pennington, mgr.): Chelsea, Okla., 19; Webb City, Mo., 24, Carthage 25, Rich Hill 22, Harrisonville 23, Sedalia 24, Clinton 30.

ANGEL AND THE OX (George R. Edwards, mgr.): Philadelphia 18-20.

ANNALES GIGOGA (The Devil): Harrison Grey Pines, mgr.: New Haven Conn. 18-20, Providence, R. I., 21-22, Toronto, Ont., 23-24.

ARRIVAL OF KITTY (C. S. Williams, mgr.): Catskill, N. Y., 19, Poughkeepsie 20, Peekskill 21, Middletown 21, Binghamton 22, Oneonta 22, Norwich 27, Susquehanna, Pa., 22, Owego, N. Y., 22, Geneva 20.

AS TOLD IN THE HILLS (W. F. Mann, owner): Vermillion, S. D., 19, Yankton 20, Mitchell 21, Madison 22, Pipestone, Minn., 23, Sioux Falls, S. D., 24, Luverne 25, Hartley, Ia., 26, Spencer 27, Emmetsburg 28, Algona 29, Mason City 30.

AT CRIMPLE CREEK (R. J. Carpenter, mgr.): Cincinnati, Ohio, 18-20, Akron 21-23, Cincinnati 23-30.

BACHELORE'S HOME-MOON (Oakes and Gibson, mgr.): St. Joseph, Mo., 18, 20, Frankfort, Kan., 21, Blue Rapids 22, Clay Center 23, Mankato 23, North Center 27.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York City Nov. 9-Jan. 30.

BATES, BLANCHE (David Belasco, mgr.): New York City Sept. 21-indefinite.

BELLEW, KATHLEEN (Daniel Frohman, mgr.): Washington, D. C., 18-22, Baltimore, Md., 23-30.

BEN HUR (Klaw and Erlanger, mgr.): Portland, Ore., 18-22, Seattle 23, Wash., 24-30.

BIG JIM (Gordiner Brothers, mgr.): Pierce, Neb., 19, Croighton 20, Oconomow 21, Wayne 22, BILLY THE KID (H. H. Wuer, mgr.): Uniontown, Pa., 19, Brownsville 20, Monaca 21, Waynesburg 22, Washington 23, New Kensington 25, Tarentum 26, Vandergrift 27, Butler 28, Rochester 29, East Liverpool, O., 30.

BLAIR, EUGENIE (Kaufman and Miller, mgrs.): Cleveland, O., 18-23.

BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): New York City Nov. 30-indefinite.

BOY DETECTIVE (Chas. E. Blaney Amusement Co., mgr.): Buffalo, N. Y., 18-23, Rochester 25-27, Syracuse 28.

BREWSTER'S MILLIONS (Cohen and Harris, mgrs.): Stockton, Cal., 19, Sacramento 20, Marysville 21, Roseburg, Ore., 22, Salem 23, Portland 24-27, South Bend, Wash., 28, Aberdeen 29, Olympia 30.

BREWSTER'S MILLIONS (Frederick Thompson, mgr.): Ithaca, N. Y., 19, Elmira 20, Williamson, Pa., 21, Wilkes-Barre 22, Scranton 23, Philadelphia 23-25, Feb. 6.

BUNCH OF KEYS (Gus Bothner, mgr.): Beatrice, Neb., 19, Lincoln 20, Herrington, Kan., 22, Salina 23, Junction City 24, Stone City 26, Madison 27, Independence 28, Chanute 29, Pittsburg 30, Joplin, Mo., 31.

BUNCO IN ARIZONA (J. L. Verone Amusement Co., mgr.): Toronto, Ont., 18-22, Buffalo, N. Y., 23-30.

BURKE, BILLIE (Charles Frohman, mgr.): New York City Aug. 27-Jan. 23.

CARTER, MRS. LESLIE: New York city Jan. 23-indefinite.

CHECKERS (John E. Hogarty, mgr.): Brooklyn, N. Y., 18-23.

CHILD OF THE REGIMENT (Chas. E. Blaney Amusement Co., mgr.): Chicago, Ill., 17-23, So. Chicago 24-30.

CHOIR SINGER (W. E. Nankeville, mgr.): Annapolis, Md., 19, Frederick 20, Martinsburg, W. Va., 21, Cumberland 22, Hagerstown, Md., 22, Cumberland 23, Frostburg 26, Piedmont 27, Davis, W. Va., 28, Elkins 29, Clarksburg 30.

CLANSHAN (George H. Brennan, mgr.): New Orleans, La., 17-23.

COLLIER, WILLIAM (Charles Frohman, mgr.): New York city Nov. 23-indefinite.

CONVICT AND THE GIRL (Mittenthal Bros., mgrs.): Chicago, Ill., 17-23.

CONVICT 900 (A. H. Woods, mgr.): Des Moines, Ia., 17-20, Omaha, Neb., 21-23, St. Joseph, Mo., 24-27.

CORNETT, T. JAMES J. (H. B. France, prop.): No. 52, Pratt, N. Y., 18, Kearny 19, Hastings 20, Grand Island 21, Lincoln 22, Omaha 24-27, Alliance 28, Lead, S. D., 28, Deadwood 30.

COUNTY SHERIFF (H. B. Woe, mgr.): Ishpeming, Mich., 19, Marquette 20, Escanaba 21, Marquette, Wis., 22, Neenah 23, Oshkosh 24, Stevens Point 25, Merrill 26, Wausau 27, Grand Rapids 28, Portage 29, Madison 30, La Crosse 31.

COWBOY AND THE SQUAW (H. H. Sullivan, mgr.): Detroit, Mich., 18-23.

COWBOY GIRL (Kilroy and Britton, mgr.): Boston, Mass., 18-23, Worcester 23-30.

COWBOY'S GIRL (J. R. Barrett, mgr.): Denver, Colo., 18-23.

COW PUNCHER (Central; W. F. Mann, prop.): Caddo, Okla., 19, Madill 20, Ardmore 21, Sulphur 22, Purcell 23, Norman 25, Paul's Valley 26, Anadarko 27, Chickasha 28, El Reno 29, Kingfisher 30, Enid 31.

COW PUNCHER (Eastern; W. F. Mann, prop.): Union City, Ind., 19, New Castle 20, Anderson 21, Knightsburg 22, Marion 23, Bluffton 24, Decatur 25, Delphos, O., 27, Paulding 28, Napoleon 29, Delaware 30.

CLEANE, WILLIAM H. (Chas. Frohman, mgr.): Cincinnati, O., 18-22.

CREOLE SLAVE'S REVENGE (A. H. Woods, mgr.): Toledo, O., 18-20, Grand Rapids, Mich., 21-23, Cleveland, O., 24-25.

DALY, ARNOLD (Liedtke and Co., mgr.): Chicago, Ill., 17-Feb. 13.

DAVIS, FLORENCE (R. H. Dewey, mgr.): Cairo, Ill., 19, Paducah, Ky., 20, Evansville, Ind., 21, Terre Haute 23, Indianapolis 25, 26, Louisville, Ky., 27-30.

DEVIL (Henry W. Savage, mgr.): Elkhart, Ind., 19, Dowagiac, Mich., 20, La Porte, Ind., 22, South Bend 23.

DEVIL (Henry W. Savage, mgr.): Roanoke, Va., 19, Lynchburg 20, Richmond 21, Newport News 22, Norfolk 23.

DEVIL (Henry W. Savage, mgr.): Boston, Mass., 18-30.

DIXIE, HENRY E. (Henry W. Savage, mgr.): New York City Dec. 3-indefinite.

DORO, MARIE (Gustave Frohman, mgr.): Springfield, O., 19, Dayton 21, Columbus 22, 23, Cleveland 24-30.

DORA THORNE (Walter Monroe, mgr.): Smithville, Tex., 19, Bastrop 20, Elgin 21, Llano 22, Lampasas 23.

DOWE, JOHN (Charles Frohman, mgr.): Philadelphia, Pa., 18-30.

EAST LYNN (Whittier and Miles, mgr.): Marengo, Ia., 19, Washington 20, Oskaloosa 21, Fairfield 22, Ottumwa 22.

EDESON, ROBERT (Henry B. Harris, mgr.): Chicago, Ill., 18-20.

ELLI AND JANE (Harry Green, mgr.): Greeley, Neb., 19, Ord 20, Burwell 21, Scott 22, St. Paul 23.

ELLIOTT, MAXINE (George J. Appleton, mgr.): New York City Dec. 30-indefinite.

END OF THE TRAIL (Willis F. Jackson's): Springfield, Mass., 21-23, New York City 23-30.

FARMER'S DAUGHTER (Ed Anderson, mgr.): Sugar City, Ia., 19, Rexburg 20, Brigham, U. 21, Maidu 22, Kaysville, U. 22, Mildred 23, Caliente, Nev., 24, Las Vegas 25, Goldfield 26, Tonopah 30, Reno 31.

FARNUM, DUSTIN (Liedtke and Co., mgrs.): New York City 18-23, Providence, R. I., 25-30.

FAUST (White's; Olga Verne White, mgr.): Hobart, Okla., 19, Altus 20, Quanah, Tex., 21, Gainesville 22, Greenville 23, Sherman 26, Denison 27, Paris 28, Clarksville 29, Texarkana 30, Shreveport, La., 31.

FAVERSON, WILLIAM (Frank J. Wistach, mgr.): New York city Nov. 2-indefinite.

FIGHTING PARSON (W. F. Mann, prop.): Elkhorn, Wis., 19, Delavan 20, Ft. Atkinson 21, Jefferson 22, Janesville 23, Madison 24, Portage 25, Beaver Dam 26, Berlin 28, Waupun 29, Freeport, Ill., 30, Chicago Heights 31.

FIGMAN, MAX (John Cort, mgr.): Oklahoma City, Okla., 18, Dallas 19, Lubbock 20, Abilene 21, Ft. Worth 22, 23, Corsicana 25, Waco 26, Austin 27, San Antonio 28, Houston 30, 31.

FISKE, MRS. (Harrison Grey Fiske, mgr.): New York City Nov. 17-Jan. 23, Brooklyn, N. Y., 25-30.

FLAMING ARROW (Co. A; Lincoln J. Carter, mgr.): Rocky Ford, Colo., 19, Trinidad 20, La Junta 21, Las Animas 22, Garden City, Kan., 23, Dodge City 25, Pratt 26, Hutchinson 27, Laramie 28, Kingman 29.

FLAMING ARROW (B; Lincoln J. Carter, mgr.): Franklin, Ky., 19, Glengow 20, Lebanon 21, Danville 22, Lexington 23, Paris 25, Winchendon 26, Ashland 27, Ironon, O., 28, Jackson 29, Wellington 30.

FOR HER CHILDREN'S SAKE (R. H. Travis Amusement Co., mgr.): Brooklyn, N. Y., 18-23.

FROM SING SONG TO LIBERTY (Charles E. Blaney Amusement Co., mgr.): Chicago, Ill., 18-23, Cincinnati, O., 24-30.

GALLAND, BERTHA (Sam S. and Lee Shubert, Inc., mgr.): Philadelphia, Pa., 18-21.

GAMBLER OF THE WEST (A. H. Woods, mgr.): Kansas City, Mo., 17-22, St. Louis 24-30.

GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Joe Grismer, mgrs.): New York city Sept. 29-indefinite.

GEORGE, GRACE (Wm. A. Brady, mgr.): Philadelphia, Pa., 18-30.

GILLETTE, WILLIAM (Charles Frohman, mgr.): New York City Oct. 19-indefinite.

GILMORE, BARNEY (Harlin and Nicolai, mgrs.): Montreal, P. Q., 18-22, Ottawa, Ont., 23-27, Waterloo, N. Y., 28, Utica 29, 30.

GILMORE, PAUL (Julie Murray, mgr.): Dallas, Tex., 20, 21, Paris 25, Denison 26, 28, McAlester, 29, Guthrie, 31.

GIRL AND THE GAWK (Will H. Locks, mgr.): Schuyler, Neb., 19, Fullerton 20, Geneva 21, Alton 22.

GIRL FROM BARBIE (Virgil P. Davies, mgr.): Brockton, Mass., 18-22, Providence, R. I., 25-30.

GOOD WOMAN WILL WIN (Lincoln J. Carter, mgr.): Kingman, Kan., 20, Harper 21, Anthony 22, Caldwell 23, Wellington 25, Winslow 26, Arkansas City 27, Blackwell, Okla., 28, Ponca 29.

GRAUSTARK (Central; A. G. Delamater, mgr.): Hornell, N. Y., 19, Wellsville 20, Connersport, Pa., 21, Clean, N. Y., 22, Dunkirk 23, Jamestown 26, Warren 27, Titusville 28, Franklin 29, Oil City 30.

GRAUSTARK (Eastern; A. G. Delamater, mgr.): Brooklyn, N. Y., 18-22, Newark 23, Hoboken 24, Elizabeth 25, New York City 26, 27, 29, 30.

GRAUSTARK (Western; A. G. Delamater, mgr.): Akron 22, Canton 23.

GREAT DIVIDE (Western; Henry Miller, mgr.): Greenville, Pa., 18, Warren, O., 20, Alliance 21, Akron 22, Canton 23.

GREAT DIVIDE (Western; Henry Miller, mgr.): Boise, Ida., 18, Pocatello 20, Logan, U. 21, Ord 22, 23, Rock Springs, Wyo., 25, Laramie 26, Cheyenne 27, North Platte, Neb., 28, Grand Island 29.

GREET PLAYERS (Ben Greet, mgr.): Providence, R. I., 19, Springfield, Mass., 20, Brooklyn, N. Y., 21-22, Newark, N. J., 23, Washington, D. C., 25, Baltimore, Md., 26, 30.

HACKETT, JAMES (James Hackett, mgr.): St. Louis, Mo., 17-20.

HACKETT, NORMAN (Julia Murry, mgr.): Grand Rapids, Mich., 17-20, So. Bend, Ind., 21, Lafayette 22, Urbana, Ill., 23, Danville 25, Bloomington 26, Decatur 27, Jacksonville 28, Quincy 29, Muscatine, Ia., 30, Davenport 31.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Redlands, Cal., 19, Riverside 20, Santa Ana 21, San Diego 22, 23, Los Angeles 24-30.

HANS HANSON (Louis Reis, mgr.): Altamont, Kan., 19, Owosso 20, Mineral 22, Columbus 23.

HAPPY MARRIAGE (Charles Frohman, mgr.): Schenectady, N. Y., 20.

HENDRICKS, BEN (Wm. Gray, mgr.): Nebraska City, Neb., 19, Atton, Ia., 20, Des Moines 21-22.

HERMAN, SELMA (Howard Hall Amusement Co., mgr.): Syracuse, N. Y., 18-20, Rochester 21-23.

HIDDEN HAND (E. E. Broughton, mgr.): Ponca, Okla., 19, Mulvane, Kan., 20, Dexter 21, Cedar Vale 22, Sedan 23, Caney 25, Altona 26.

HIGGINS, DAVID (Stan and Nicolai, mgrs.): Philadelphia, Pa., 18-30.

HOLLY CITY (Coast; Le Conte and Fischer, mgrs.): Tulare, Cal., 19, Visalia 20, Seville 21, Fresno 22, Madera 23, Sacramento 24, Nevada City 25, Grass Valley 26, Auburn 27, Virginia City 28, Carson 29, Reno 30, Goldfield 31, Feb. 1.

HOLLY CITY (H. M. Blackaller, mgr.): Muscatine, Ia., 19, Winfield 20, Fairfield 21, Washington 22, What Chever 23, Montezuma 25, Grinnell 24, Knoxville 27, Buxton 28.

HOMIE RUN: Chicago, Ill., 24-30.

HUMAN HEARTS (Western; Wm. F. Riley, mgr.): Pierre, So. Dak., 19, Aberdeen 20, Huron 21, Brookings 22, Watertown 23, Madison 25, Mitchell 26, Sioux City 27, Iowa City, Ia., 28, Oceano 29, Ottumwa 30, Moline 31.

HUMAN HEARTS (Southern; W. E. Nankeville, mgr.): Norman, Okla., 18, Perry 20, Guthrie 21, Windfield, Kan., 22, Wichita 23, Independence 25, Coffeyville 26, Owasso 27, Cartwright 28, Tulsa 29, 30.

HUMAN HEARTS (Eastern; W. E. Nankeville, mgr.): Shamokin, Pa., 19, Mahanoy City 20, Bloomsburg 21, Sunbury 22, Hazleton 23, Lewisburg 25, Phillipsburg 26, Houndsdale 27, Bellefonte 28, Barnesboro 29, Altoona 29.

IN A WOMAN'S POWER: Portland, Ore., 17-23.

IN OLD KENTUCKY (A. W. Dingwell, mgr.): Cincinnati, O., 17-22, Pittsburgh, Pa., 25-30.

IN THE NICK OF TIME (F. Sullivan, mgr.): Cincinnati, O., 17-22, Louisville, Ky., 24-30.

IN WYOMING (H. E. Pierce and Co., mgrs.): Elko, Nev., 19, Ogden, U. 20, Los Angeles, Calif., 24-30.

JACK SHEPARD, THE BANDIT KING (A. H. Woods, mgr.): Brooklyn, N. Y., 18-23, Boston, Mass., 25-30.

JAMES, LOUIS (Wallace Munro, mgr.): Butte, Mont., 18, 19, Roseman 20, Livingston 21, Billings 22, Miles City 23, Jamestown, N. D., 25, Fargo 26, Grand Forks 27, Winnipeg, Man., 28-30.

JANE EYRE (Coast; Burton and Clifford, mgrs.): Scranton, Pa., 18-20, Wilkes-Barre 21, Franklin 22, Scranton 23, Bridgeport, Conn., 24-30, 31, Yonkers, N. Y., 25-30.

JANE EYRE (Western; Bowland and Clifford, mgrs.): New York City Nov. 21-Jan. 23.

JONAH ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): St. Louis, Mo., 17-23, Kansas City 24-30, St. Joseph 31.

OPUM SMUGGLERS OF 'FRISCO (A. H. Woods, mgr.): Hoboken, N. J., 17-20, Trenton 21-23, Scranton, Pa., 25-27, Wilkes-Barre 28-30.

OSTERMAN, KATHERINE (M. Osterman, mgr.): Syracuse, N. Y., 18-22, Montreal, P. Q., 25-30.

OUR NEW MINISTER (John Connelly, mgr.): Winsted, Conn., 19, New Britain 20, Williamson 21, Northfield 22, Danbury 23, Paterson, N. J., 25-30.

OUT IN IDAHO (F. W. Bruch, mgr.): New London, Conn., 18.

PAID IN FULL (Wagenhals and Kemper, mgrs.): Brockton, Mass., 19, Taunton 20, Newport, R. I., 21, Worcester, Mass., 22-23, Fall River 25-27, Attleboro 28, New Bedford 29, 30.

PAID IN FULL (Coast; Wagenhals and Kemper, mgrs.): St. Joseph, Mo., 19, Topeka, Kan., 21, 22, Leavenworth 23, Wichita 25, 26, Independence 27, Pittsburg 28, Joplin, Mo., 29, 30.

PAID IN FULL (Western; Wagenhals and Kemper, mgrs.): Hornell, N. Y., 19, Clean 20, Bradford, Pa., 21, Warren 22, Erie 23, Jamestown, N. Y., 25, Titusville, Pa., 26-28, Burlington 29, Rutland 30, Saratoga 29, Troy 30.

PAID IN FULL (Atlantic; Wagenhals and Kemper, mgrs.): New York City 20, Cedar Rapids 20, Clinton 21, Rock Island, Ill., 22, Davenport 23, Iowa City, 22, Muscatine 24, Waterloo 25, Dubuque 26, Prairie du Chien, Wis., 27, Decorah, Ia., 28, Mason City 29, Ft. Dodge 30.

PAID IN FULL (Atlantic; Wagenhals and Kemper, mgrs.): Hornell, N. Y., 19, Clean 20, Bradford, Pa., 21, Warren 22, Erie 23, Jamestown, N. Y., 25, Titusville, Pa., 26-28, Burlington 29, Rutland 30, Saratoga 29, Troy 30.

PAIR IN THE CIRCUS (Fred Thompson, mgr.): Marion, Ind., 19-22, Indianapolis 23, Jefferson 25, Indianapolis 26, Monroe, La., 30.

PAIR IN THE CIRCUS (Fred Thompson, mgr.): Louisville, Ky., 18-23, Nashville, Tenn., 25-27, Chattanooga 28, Knoxville 29, 30.

PATTON, W. R. (J. M. Stout, mgr.): Opelousa, La., 22, New Iberia 23, Morgan City 24, Franklin 25, Houma 26, Thibodaux 27.

PHANTOM DETECTIVE (Rowland and Clifford Amusement Co., mgrs.): Paterson, N. J., 18-20, Boston, Mass., 21-23, Baltimore, Md., 24-26, Baltimore, Md., 27-29, Baltimore, Md., 30-32.

PAIR IN THE CIRCUS (Fred Thompson, mgr.): Lawrenceburg, Ky., 19, Morrisstown 20, Middleboro 21, Pittsfield 22, Pittsfield 23, Springfield 24, Springfield 25, Lawrenceburg 26, Lexington 27, Cincinnati 28, Indianapolis 29, Indianapolis 30.

PAIR OF COUNTRY KIDS (G. Jay Smith, mgr.): Greenville, Tenn., 19, Morrisstown 20, Middleboro 21, Pittsfield 22, Lawrenceburg 23, Lexington 24, Cincinnati 25, Indianapolis 26, Indianapolis 27, Indianapolis 28, Indianapolis 29, Indianapolis 30.

PATTON, W. R. (J. M. Stout, mgr.): Opelousa, La., 22, New Iberia 23, Morgan City 24, Franklin 25, Houma 26, Thibodaux 27.

PAUL IN THE HOUSE (Wagenhals and Kemper, mgrs.): New York City 18-22, Newark 23, Hoboken 24, Jersey City 25, Elizabeth 26, Jersey City 27, Newark 28, Hoboken 29, Jersey City 30.

PAUL IN THE HOUSE (W. F. Mann, prop.): Yonkers, N. Y., 18-20, New Haven, Conn., 21-23, Holyoke, Mass., 25-27, Springfield 28-30.

POLLY IN THE CIRCUS (Fred Thompson, mgr.): Louisville, Ky., 18-23, Nashville, Tenn., 25-27, Chattanooga 28, Knoxville 29, 30.

POLLY OF THE CIRCUS (Fred Thompson, mgr.): Louisville, Ky., 18-23, Nashville, Tenn., 25-27, Chattanooga 28, Knoxville 29, 30.

PONTY, BEULAH (Burton Nixon, mgr.): Youngstown, O., 18-20, Wheeling, W. Va., 21-23, Pittsburgh, Pa., 24-30.

PRINCE OF SWINDLERS (A. H. Woods, mgr.): Chicago, Ill., 18-20.

RICE, FANNY (George W. Belmont, mgr.): Jersey City, N. J., 18-22, Buffalo, N. Y., 23-30.

RIGHT OF WAY (Klaw and Erlanger, mgr.): Nashville, Tenn., 18-22, Memphis 23, Birmingham, Ala., 24-26,

BLUNKALL (R. J. Blunkall, mgr.): Portland, Ore. Sept. 6—Indefinite.

BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—Indefinite.

BUNTING, EMMA (Karl Burgess, prop.): San Antonio, Tex., Nov. 16—Indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.

BURWOOD: Omaha, Neb., Aug. 29—Indefinite.

BUSH TEMPLE (Edwin Thiemeyer, mgr.): Chicago, Ill., Aug. 26—Indefinite.

COLLAGE (Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 21—Indefinite.

COLONIAL (M. Howell, mgr.): Columbus, O., Jan. 11—Indefinite.

CONNEX AND EDWARDS: Bayonne, N. J., Nov. 28—Indefinite.

CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 28—Indefinite.

CRESCENT THEATRE (Ferry G. Williams, mgr.): Brooklyn, N. Y., Sept. 5—Indefinite.

CUMMINGS (Ralph E. Cummings, mgr.): Lynn, Mass., Aug. 25—Indefinite.

DUKE, HENNE: Isis and Parsons, Kan.—Indefinite.

DUNLAP, ETHEL (Lew Virden, mgr.): Fresno, Calif.—Indefinite.

EMPIRE (Linday Macmillan, mgr.): Waterbury, Conn., Dec. 21—Indefinite.

ENGLISH (Arthur S. Friend, mgr.): Milwaukee, Wis., Sept. 14—Indefinite.

FAMILY: Pittston, Pa., Dec. 14—Indefinite.

FEKKE PLAYERS (Fiske and Alvarez, mgra.): Glendale, N. Y., Jan. 18—Indefinite.

FOREPAUGH: Cincinnati, O., Sept. 7—Indefinite.

FOREPAUGH (George F. Fish, mgr.): Indianapolis, Ind., Sept. 7—Indefinite.

FRENCH (M. Bourque, mgr.): Quebec, Can.—Indefinite.

FRENCH (R. E. French, mgr.): Seattle, Wash.—Indefinite.

FULTON (Jesse B. Fulton, mgr.): Lincoln, Neb., Oct. 19—Indefinite.

GAETY (J. H. Holes, mgr.): Galesburg, Ill.—Indefinite.

GERMAN: St. Louis, Mo., Oct. 4—Indefinite.

GERMAN (Cincinnati, O., Oct. 4—Indefinite.

GERMAN (Maurice Baumfeld and Eugene Burg): New York city Oct. 1—Indefinite.

GODMAN (Edward Gurd, mgr.): Brooklyn, N. Y., Aug. 28—Indefinite.

GRAND OPERA HOUSE (W. J. Gilliom, mgr.): Milwaukee, Wis., Dec. 21—Indefinite.

HOLLAND, MILDRED (E. C. White, mgr.): New York city Jan. 26—Indefinite.

HOWELL, ERNEST: San Francisco, Calif., May 12—Indefinite.

HURTIG AND SEAMON (Walter D. Neeland, mgr.): New York city Dec. 21-Jan. 21.

IRVING PLACE (Otto Wall, mgr.): New York city Oct. 1—Indefinite.

LYCEUM THEATRE (Louis Phillips, mgr.): Brooklyn, N. Y., Aug. 10—Indefinite.

LYRIC: Minneapolis, Minn., Sept. 21—Indefinite.

LYRIC (J. V. McLean, mgr.): New Orleans, La., Aug. 25—Indefinite.

LYRIC (Geo. Berry, mgr.): Ft. Wayne, Ind., Nov. 28—Indefinite.

MCRAE (Henry McRae, mgr.): Tacoma, Wash.—Indefinite.

MANHATTAN (Jack Parsons, mgr.): Findlay, O.—Indefinite.

MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 21—Indefinite.

NATIONAL FRANCAISE (Paul Caseneuve, mgr.): Paris, France, Aug. 17—Indefinite.

NEILS, JAMES: The Man—Indefinite.

NEILS, MORRIS (Fawcett and Devan, mgra.): Baltimore, Md., Nov. 15—Indefinite.

OPERAUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—Indefinite.

OUR OWN (M. E. Rice, mgr.): Ft. Wayne, Ind., Sept. 7—Indefinite.

PADGET GERMAN: Milwaukee, Wis., Sept. 21—Indefinite.

PAIGE, MARIE: Jacksonville, Fla., Jan. 18—Indefinite.

PANTAGE'S PLAYERS: Seattle, Wash., Aug. 9—Indefinite.

PAVON: Parsons and Iola, Kan.—Indefinite.

PATTON'S LKE AVENUE (Cormeau, Payton, mgr.): Brooklyn, N. Y., Aug. 10—Indefinite.

PEOPLES' (Charles B. Marvin, mgr.): Chicago, Ill., Aug. 24—Indefinite.

PRINGLE, DELLA: Boise City, Ia., July 20—Indefinite.

RENTFROW (J. N. Rentfrow, mgr.): Houston, Tex., Dec. 20—Indefinite.

ROBER, KATHERINE (Ed. Fiske, mgr.): Auburn, N. Y., Dec. 21—Indefinite.

SHERMAN (Buddy Bros., mgra.): Champaign, Ill., Nov. 20-Jan. 21; Worcester, Mass., 28—Indefinite.

SHEPPARD, JESSIE: Spokane, Wash., Aug. 16—Indefinite.

STANDARD THEATRE (Fred Darcy, mgr.): Philadelphia, Pa., Sept. 13—Indefinite.

STANFORD AND WESTERN: Philadelphia, Pa.—Indefinite.

SUTTON (Dick P. Sutton, mgr.): Butte, Mont.—Indefinite.

TRAHORN (Al Trahorn, mgr.): Camden, N. J., Dec. 24—Indefinite.

VALENCIA: San Francisco, Calif., Sept. 13—Indefinite.

WINNIPEG DRAMATIC: Winnipeg, Man., Oct. 12—Indefinite.

WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—Indefinite.

WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 20—Indefinite.

YODDIE (M. M. Thomashevsky, mgr.): Philadelphia, Pa., Jan. 15—Indefinite.

REPERTOIRE COMPANIES.

ADAM GOOD STOCK (Monte Thompson, mgr.): Troy, N. Y., 18-22; Burlington, Vt., 22-30.

AMERICAN STOCK (Fred R. Willard, mgr.): Springfield, O., 18-22.

BENNETT AND MOULTON (Moulton and Thompson, mgra.): Attleboro, Mass., 18-22; Woonsocket, R. I., 22-30.

BENNETT-MOULTON (Geo. K. Robinson, mgr.): Elkhorn, N. Y., 18-22; Little Falls 22-30.

BROWN, KIRK (J. T. Macsuley, mgr.): Allentown, Pa., 18-22; Trenton, N. J., 22-30.

CALLAHAN DRAMATICO (L. W. Callahan, mgr.): Boston, Mass., 18-22.

CARPENTER, FRANKIE (Geo. Grady, mgr.): New Bedford, Mass., 18-22; Brooklyn, N. Y., 22-30.

CHASE-LISTER (Northers; Glenn F. Chase, mgr.): Clark, S. D., 18-22; Bedford 22-32; Aberdeen 22-30.

CHAUNCKY-KIEFER STOCK (Fred Chancery, mgr.): Pittsburgh, Pa., 18-22; Meadville 22-30.

CHOCATE DRAMATIC (Harry Chocate, mgr.): Warsaw, Ill., 18-22.

COOK STOCK (Carl N. Cook, mgr.): Franklin, Pa., 18-22; Sharon 22-30.

CURRAN COMEDY (Robt. E. Walker, mgr.): Naugatuck, Conn., 18-22; Little Falls 22-30.

CUTTER STOCK (Wallace R. Cutter, mgr.): Butler, Pa., 18-22; Scranton, O., 22-30.

DALY'S COMEDY (W. H. Dalykay, mgr.): Pittsburgh, Pa., 18-22; Canal St., Jan. 11-March 27.

DE LACK, LEIGH: Meriden, Conn., 18-22; New Britain 22-30.

DE PEW-BURDETTE STOCK (Thos. E. De Pew, mgr.): Athens, Ga., 18-22.

DE VORE, FLORA: Escanaba, Mich., Jan. 3—Indefinite.

DOHERTY STOCK (M. A. Reid, mgr.): Newark, O., 18-22.

DOUGHERTY STOCK (J. M. Dougherty, mgr.): Lead, S. D., 18-22.

EMERSON STOCK (Jack Emerson, mgr.): Teague, Tex., 18-22.

FERNSBERG, GEORGE (George Fernberg, mgr.): New London, Conn., 18-22; Middletown 22-30.

FRANKLIN STOCK (A. H. Graybill, mgr.): Cumberland, Md., Dec. 25—Indefinite.

GIFFORD'S COMEDIANS (Adolph Gifford, mgr.): Stoughton, Wis., 18-22.

GRAHAM, FERDINAND: Dunkirk, N. Y., 18-22; Ashtabula, O., 22-30.

GRAYCE, HELEN (N. Appell, mgr.): Reading, Pa., 18-22; Lancaster 22-30.

HALL, DON C.: Bristol, Pa., 18-22; Trenton, N. J., 22-30.

HAMMOND, PAULINE (J. B. Swafford, mgr.): Watertown, N. Y., 18-22.

HARDCOVER COMPANY (Chas. K. Harris, mgr.): Burlington, Vt., 18-22; Barre 22-31.

HARDER-HALL STOCK (Myrtle-Harder Amusement Co., mgra.): North Adams, Mass., 18-22; Schenectady, N. Y., 22-30.

HARRIS-PARKINSON (Robt. H. Harris, mgr.): Greenville, S. C., 18-22; Wilmington, N. C., 22-30.

HARVEY STOCK (J. S. Garfield, mgr.): Sheboygan, Wis., 18-22; Fond du Lac 22-30.

HICKMAN-BESSET (Co. A; Richard C. Maddox, mgr.): Hammond, Ind., 17-22.

HICKMAN-BESSET STOCK (Co. B; Fred C. Stein, mgr.): Indianapolis 18-22; Moline, Ill., 22-30.

HIMMELHEIN'S IDEALS (L. A. Earle, mgr.): Newburgh, N. Y., 18-22; Oneonta 22-30.

HIMMELHEIN'S IMPERIAL STOCK (E. F. Himmelman, mgr.): Battle Creek, Mich., 18-22; Jackson 22-30.

HOWARD-DORSET (Flora Dorset's): Newark, O., 18-22.

IMSON, BURT (Burt Imson, mgr.): Laketa, No. Dak., 18-22; Chicago 22-30.

JORDAN STOCK (Virgil P. Davies, mgr.): Martinsburg, W. Va., 18-22; Brunswick, Md., 22-32; Winchester, Va., 22-32; Cumberland, Md., 22-30.

KENNEDY, JAMES (Sam Kennedy and Nason, mgr.): Allston, Pa., 18-22; Butler 22-30.

KLEIN'S SISTERS (V. A. Varney, mgr.): Alliance, O., 18-22.

KNICKERBOCKER STOCK (Chas. A. Clark, mgr.): Lancaster, Pa., 18-22; Johnstown 22-30.

LATIMORE AND LEIGH STOCK (Ernest Latimore, mgr.): Appleton, Wis., 17-22.

LONG COMEDY (Frank E. Long, mgr.): Cicero, Ill., 18-22.

LONG, FRANC E. (Mock Saf Alli, mgr.): Superior, Wis., 17-24.

MATINEE GIRL (J. S. Jackson, mgr.): Helena, Ark., 18-20; Jonesboro 21-23; Hot Springs 22-31.

MAXAM AND SIGHTS' COMEDIANS (W. W. Sights, mgra.): New York City, N. D., 18-22; Portland 22-31; Marion 22-30.

MCALIFFE STOCK (Jere McAliffe, mgr.): Hallfax, N. S., 4-22.

MCDONALD STOCK (Co. 1; G. V. McDonald, mgr.): Chickasha, Okla., 18-22; Lawton 24-30.

MCDONALD STOCK (Co. 2; Earl McDonald, mgr.): Abbeville, La., 17-22; New Iberia 24-30.

MOREY STOCK (Le Comte and Fleisher, mgra.): Mineral Wells, Tex., 18-22.

MORTIMER, CHARLES (J. M. Hill, mgr.): Chatham, Ont., 18-22; Petrolia 21-23; Glencoe 22-31; Filson 22-30.

MURKLE-HARDER STOCK (Myrtle-Harder Amusement Co., Inc., mgra.): Gloucester, Mass., 18-22; Salem 22-30.

NORTH BROTHERS (Ira Swisher, mgr.): East Liverpool, O., 18-22; Youngstown 22-30.

NORTH BROTHERS' COMEDIANS (D. H. Harder, mgr.): La Crosse, Wis., 18-22; Eau Claire 22-30.

PARTELLO STOCK (Eastern; W. A. Partello, mgr.): Brantford, Ont., 18-22; Hamilton 22-30.

PELSTOCK (Geo. W. Scott, mgr.): Eureka, U. S., 17-22.

PEPLER'S STOCK (Jack Hutchinson, mgr.): Anderson, Ind., 11-22.

PICKERTH, FOUR: Palatka, Fla., 18-20.

POWER STOCK (Herbert H. Power, mgr.): Sherbrooke, P. Q., 11-22.

PRICE'S POPULAR PLAYERS (John R. Price, mgr.): Jacksonville, Fla., Jan. 20-April 30.

ROSA-MARON STOCK (P. C. Rosa, mgr.): Albion, Mich., 18-22.

SAVIDGE STOCK (Walter Savidge, mgr.): Columbus, Ohio, 18-22; Fremont 22-30.

STELLMAN STOCK (Howard Stillman, mgr.): Bellmills, N. J., 18-22.

STODDART STOCK: Regina, Sask., N. W. T., 22-30.

TAYLOR STOCK (H. W. Taylor, prop.): Norwich, Conn., 18-22; Dover, N. H., 22-30.

TAYLOR STOCK (Robert Taylor, mgr.): Rochester, N. Y., 18-22.

TURNER, CLARA (Ira W. Jackson, mgr.): Bridgeport, Conn., 18-22; Greenwich 22-30.

THAT STOCK (D. Otto Hitler, mgr.): Richmond, Ind., 18-22; Boston Harbor, Mich., 24-30.

VERNON STOCK (B. B. Vernon, mgr.): Greensboro, N. C., 18-22; Winston-Salem 22-30.

WARD COMEDY (Hugh J. Ward, mgr.): Calcutta, India, 18-22; Singapore, Straits Settlement.

WHITE'S COMEDIANS (Jack Roseleigh, mgr.): Comanche, Tex., 17-22.

WIGHT THEATRE STOCK (Hillard Wight, mgr.): Armour, S. Dak., 18-22; Springfield 22-30.

OPERA AND MUSICAL COMEDY.

ALASKAN (John Cost, mgr.): Victoria, B. C., 18-19; Vancouver 20, 21; Bellingham, Wash., 22-30; Everett 22, 23; Ellensburg 22, 23; Olympia 22, 23; Spokane 22-31.

AMERICAN IDEA (Cohan and Harris, mgra.): Port Amboy, N. J., 18-22; Atlantic City 20, 21; New Brunswick 22; Trenton 22, 23; Lancaster, Pa., 22; Reading 22, Scranton 22, Wilkes-Barre 22, Allentown 22; Harrisburg 30.

AMERICAN THEATRE OPERA: San Francisco, Calif., Aug. 18—Indefinite.

ANNE IN TOYLAND: 1 a. Grande, Ore., 19; Baker City 20; Weiser, 18-22; Boise City 22; Focatelle 22; Salt Lake City, U. S., 22-30.

BERNARD SAM (Sam S. and Lee Shubert, Inc., mgra.): Milwaukee, Wis., 18-22; Grand Rapids, Mich., 22-30.

BLACK PATTI TROUBADOUR (Voelkel and Nolan, mgra.): New Iberia, La., 18; Crowley 20, Jennings 21, Lake Charles 22; Beaumont, Tex., 22; Houston 24, Galveston 25; San Antonio 26, 27; Uvalde 26; Del Rio 26; El Paso Feb. 1.

BOSTON IDEAL OPERA (F. O. Burgess, mgr.): Boston, Mass., Dec. 21—Indefinite.

BROWN'S IDOL (F. P. Whitney, mgr.): Chicago, Ill., Aug. 25—Indefinite.

CARILLON (Ed. F. Whitney, mgr.): Chicago, Ill., 18-22.

CARILLON STOCK (Ed. F. Whitney, mgr.): Denver, Colo., 17-22; Ogden, U. S., 22; Focatelle, Ida., 22; Boise 20.

BUSTER BROWN (Eastern; Buster Brown Amusement Co., prop.): Tabora, N. C., 18; Rocky Mount 20; Goldsboro 21; Newbern 22; Wilmington 22; Florence, S. C., 22; Santer 22; Durham 22; Greenville 22; Raleigh 22; Morehead 22; Durham 22; Bellingham, Wash., 20; Everett 20.

BUSTER BROWN (Western; Buster Brown Amusement Co., prop.): Madisonville, Ky., 18; Hopkinsville 20; Paducah 21; Cairo, Ill., 22; Jackson, Tenn., 22; Memphis 22; Newbern, Ark., 27; Batesville 26; Newport 26; Little Rock 26; Roanoke, Va., 22; Staunton 20; Charlottesville 22; Bellingham, Wash., 18-20.

CARILLON, MARIE (D. V. Arthur, mgr.): New York City Nov. 2—Indefinite.

CANDY KID (Kirby and Britton, mgra.): Richmond, Va., 18-22; Brooklyn, N. Y., 22-30.

CARLIE, RICHARD (Carl and Marks, mgra.): Muncie, Ind., 18; Marion 20; Lafayette 21; Goshen 22; Elkhart 22; Detroit, Mich., 22-30.

CARLIE AND THE FIDDLE (Chas. A. Bellon, mgra.): Florence, S. C., 18; Wilmington, N. C., 20; New Bern 21; Goldsboro 21; Morehead 22; Durham 22; Greenville 22; Raleigh 22; Morehead 22; Durham 22; Bellingham, Wash., 18-20.

CARILLON, MARIE (D. V. Arthur, mgr.): New York City Dec. 22—Indefinite.

SMART SET (Barrie and Winslow, Inc., mgra.): Louisville, Ky., 18-22; Owensboro 22; Henderson 22; Paducah 27; Cairo, Ill., 22; Centralia 22; Bellville 20.

SOUL KISS (Florens Ziegfeld, mgra.): Chicago, Ill., 18-22.

SPORTING DAYS (Shubert and Anderson, mgra.): New York city Sept. 10—Indefinite.

STUBBORN CINDERELLA (Mort. H. Singer, mgra.): Chicago, Ill., May 31-Jan. 10; New York city 22—Indefinite.

STUBBORN CINDERELLA (Mort. H. Singer, mgra.): San Francisco OPERA (Frank W. Healy, mgra.): San Francisco, Calif., 18-22; Great Falls 22-30.

SCHIFF, FRITZ (Chas. B. Dillingham, mgra.): New York city Nov. 20-Jan. 30.

SIDNEY, GEORGE (A. H. Herman, mgr.): Detroit, Mich., 17-22; Toledo, O., 22-27; Adrian, Mich., 28.

SMART SET (Barrie and Winslow, Inc., mgra.): Louisville, Ky., 18-22; Owensboro 22; Henderson 22; Paducah 27; Cairo, Ill., 22; Centralia 22; Bellville 20.

TIME, PLACE AND THE GIRL (Askin-Singer Co., mgra.): New Orleans, La., 17-22; Alexandria 24; Natchez, Miss., 22; Greenville 22; Memphis, Tenn., 22-28; Cairo, Ill., 22; Evansville, Ind., 30; Springfield, Ill., 31.

TIME, PLACE AND THE GIRL (Askin-Singer Co., mgra.): Glens Falls, N. Y., 18; Schenectady 20; Troy 21; Albany 22; Springfield, Mass., 22.

THREE TWINS (Joseph M. Gaitis, mgra.): New York City, Jan. 18—Indefinite.

THREE TROTS (Joseph M. Gaitis, mgra.): Minneapolis, Minn., 17-22; St. Paul 21-22.

TWO JOHNS (M. F. Manton, mgra.): Knoxville, Tenn., 18-22; Mystic 22; Croydon 22; Goochland 27; Creston 22; Corning 22; Villers 20; Clarinda Feb. 1.

VALLEY OF GRACE (Charles F. Grady, mgra.): Chicago, Ill., 18-22; Elgin 22; Madison, Wis., 22-30.

WALMUS DREAM (Interstate Amusement Co., mgra.): Dubuque, Ia., 18-22; Cedar Rapids 24-27; Port Huron 20; Saginaw 20; Bay City 21.

RUNAWAY (Frank T. Klostig, mgra.): Wheeling, W. Va., 18-20.

SAN FRANCISCO OPERA (Frank W. Healy, mgra.): San Francisco, Calif., 18-22; Washington, D. C., 22-30.

REEVES' BEAUTY SHOW (Al. Reeves, mgra.): Toledo, O., 17-22; Detroit, Mich., 24-30.

RENT-SANTLEY (Abe Levitt, mgra.): Brooklyn, N. Y., 18-20.

RALITY ROUNDERS (Dave Krasin, mgra.): Philadelphia, Pa., 18-22; Baltimore, Md., 22-30.

REICE AND BARTON'S BIG GAETY (Rice and Barton, mgra.): Chicago, Ill., 17-22; Cincinnati 22-30.

MISS NEW YORK, JR. (Edward Shearer, mgra.): Providence, R. I., 18-22; Boston, Mass., 22-30.

MORNING GLORIES IN ZULU LAND (Harder and Hahn, mgra.): Kansas City, Mo., 17-22; St. Louis 22-30.

NEW CENTURY GIRLS (J. J. Moynihan, mgra.): Kansas City, Mo., 17-22; St. Louis 24-30.

NIGHT OWLS (Chas. Robinson, mgra.): Washington, D. C., 18-22; Pittsburgh, Pa., 22-30.

PARISIAN WIDOWS (Weber and Rush, mgra.): Boston, Mass., 18-22; Albany 22-30.

MAJESTIC (Fred Irwin, mgra.): Brooklyn, N. Y., 18-22.

MARDI GRAS BEAUTIES (Jack Sydell, mgra.): New Orleans, La., 17-22.

MERRY BURLESQUERS (E. W. Shipman, mgra.): Minneapolis, Minn., 17-22; St. Paul 24-30.

MERRY MAIDENS (C. W. Daniels, mgra.): Cincinnati, O., 17-22; Cleveland 24-30.

MISS NEW YORK, JR. (Edward Shearer, mgra.): Providence, R. I., 18-22; Boston, Mass., 22-30.

MORNING GLORIES IN ZULU LAND (Harder and Hahn, mgra.): Kansas City, Mo., 17-22; St. Louis 22-30.

REEVES' BEAUTY SHOW (Al. Reeves, mgra.): Toledo, O., 17-22; Chicago, Ill., 24-30.

RENT-SANTLEY (Abe Levitt, mgra.): Brooklyn, N. Y., 18-20.

SARAH J. JACK'S (Sarah Johnson, mgra.): New York city 17-22; Madison, Wis., 22-30.

SCRIBNER'S BIG SHOW (Sam Scribner, mgra.): Rochester, N. Y., 18-22; Toronto, Ont., 22-30.

SERENADES (Charles R. Arnold, mgra.): Hoboken, N. J., 18-22; New York city 22-30.

STAR SHOW GIRLS (John T. Baker, mgra.): Chicago, Ill., 17-22; Milwaukee, Wis., 22-30.

STROLLING PLAYERS (Alex. Gorman, mgra.): Brooklyn, N. Y., 18-22; Scranton, Pa., 22-27; Wilkes-Barre 28-30.

THOROUGHBREDS (Frank B. Carr, mgra.): Buffalo, N. Y., 18-22; Detroit, Mich., 22-30.

TIGER LILIES (Gwin N. Drew, mgra.): New York city 18-22; Albany 22-30.

TRANSATLANTIC BURLESQUERS (Hartig and Seaside, mgra.): Philadelphia, Pa., 18-22; Newark, N. J., 22-30.

TRAVELERS (R.

The Nine Nancies 18-21.—CONGREGATIONAL CHURCH (Harry Culbertson, mgr.); Nine Nancies 22.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.); Rogers Brothers in Panama 6; packed house. A Girl at the Helm, with Billy Clifford, pleased big houses 8, 9. The Honeymoons 13. Paid in Full (return) 16. The Servant in the House 19-23. Marrying Mary 30.—GRAND (William Foster, mgr.); The Volunteer Organist 7; good business, pleased. Grace Cameron co. in Little Kid 10-13; packed houses; pleased. Marguerite's Yiddish Opera 14-16. Concert 24-27. Montana 28-30. MAJESTIC (Colonial, Fred Buchanan, mgr.); Week 10. Homer Lind in The Opera Singer. Four Casting Louisiana, Sue Smith, Douglass and Moscrop Sisters, Howard and Howard, Mr. and Mrs. Franklin Colby, and Gehan and Spender pleased big business.

EMPIRE.—WHITELEY OPERA HOUSE (Fred Corbett, mgr.); The Burgomaster 7; good house and bill.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, mgr.); Ma's New Husband Dec. 31 pleased good business. My Boy Jack 9.

KENTUCKY.

PADUCAH.—KENTUCKY (Carney and Goodman, mgr.); Paul Gilmore in The Boys of Company 8 Dec. 28; fair, to good business. Yankee Doodle Girl 31; poor, to fair business. At the Old Cross Roads 1 pleased large audience. The Runaways 2; fair performance to good business. Dustin Farnum in The Squaw Man 6. Fifty Miles from Boston 12. Lyman Twins 13. Dunkin Clarke's Lady Minstrels 19. Florence 20. Buster Brown 21. The Smart Set 27.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.); The Runaways 11; good business. Dandy Dixie Minstrels 12; two topheavy houses.—HIPPODROME (L. H. Hartney, mgr.); Fair, to good business. Small house. Under Southern Skies 22.

ITEM.—CASINO THEATRE (W. E. Rice, mgr.); Parisian Belles Burlesque co. 2; performance and business good.—ARCADE THEATRE (B. P. Wallace, mgr.); Week 12-15; Vincent and Rose, Collins and Jewel, Al. West, Baxter and La Conda, Polly Harger, and moving pictures; business good.

BURLINGTON.—GRAND (Chamberlin-Harrington Co., mgr.); King of Tramps 5; poor co. and business. The Cry Baby 6; fair, to poor business. The Two Johns 7; fair business. The Moonshiner's Daughter 9; good, to fair business. Texas Pals 13. When We Were Friends 16. Wrestling Match, Bush vs. Johnson 18. The Merry Widow 20. When We Were Friends 22. L. M. C. A. (local) 25.—CASINO THEATRE (W. E. Rice, mgr.); Parisian Belles Burlesque co. 2; performance and business good.—ARCADE THEATRE (B. P. Wallace, mgr.); Week 12-15; Vincent and Rose, Collins and Jewel, Al. West, Baxter and La Conda, Polly Harger, and moving pictures; business good.

WEBSTER CITY.—ARMORY OPERA HOUSE (Major N. P. Hyatt, mgr.); Grace Cameron Opera Co. 16. Morgan Stock co. 18-23.—ITEM: Manager Hyatt attended the inauguration of Governor Carroll of Des Moines as a State field officer of the National Guard.—UNIQUE (W. O. L. Brown, mgr.); Moving pictures and the Stage Hand's Quartette. Tom Murray in black face, and Lolo Johnson, vocalist, have been the offerings last week. The Frono Trio this week.—FAMILY (Will Blashtzki, mgr.); Moving pictures and Bert Paige; best in some weeks.

WATERLOO.—SYNDICATE (A. J. Bush, mgr.); Morgan Stock co. week of 4-9. The Runaway King, for His Daughter's Sake, The Devil and Midnight in Clarendon, The Honeymoons 11; good business; pleased.

Lost in the Hills 16.—WATERLOO (A. J. Bush, mgr.); Little Johnny Jones 8; good house; pleased.

The Holy City 9 pleased two good houses. Strongheart 20. Wrestling Match 22.

CLINTON.—THEATRE (C. E. Nixon, mgr.); Madame Marchand and Braw Under Berg 7; small but appreciative audience. Lost in the Hills 8; fair business. The Cry Baby amused good business 11.

The King of Tramps 13. Franklin Stock co. 14-16. Paid in Full 21. The Merry Widow 27.—FAMILY THEATRE (G. A. Paulson, mgr.); Vandeville 11; good business; pleased.

Laurel and Hardy 12. Miss Sheldon of the Follies Twins co. who played here early in December, expects to join the co. again, after a long siege of typhoid, at Minneapolis, Minn.

NEW YORK CITY.—ARMORY OPERA HOUSE (Major N. P. Hyatt, mgr.); Grace Cameron Opera Co. 16. Morgan Stock co. 18-23.—ITEM: Manager Hyatt attended the inauguration of Governor Carroll of Des Moines as a State field officer of the National Guard.—UNIQUE (W. O. L. Brown, mgr.); Moving pictures and the Stage Hand's Quartette. Tom Murray in black face, and Lolo Johnson, vocalist, have been the offerings last week. The Frono Trio this week.—FAMILY (Will Blashtzki, mgr.); Moving pictures and Bert Paige; best in some weeks.

WATERLOO.—SYNDICATE (A. J. Bush, mgr.); Morgan Stock co. week of 4-9. The Runaway King, for His Daughter's Sake, The Devil and Midnight in Clarendon, The Honeymoons 11; good business; pleased.

Lost in the Hills 16.—WATERLOO (A. J. Bush, mgr.); Little Johnny Jones 8; good house; pleased.

The Holy City 9 pleased two good houses. Strongheart 20. Wrestling Match 22.

CLINTON.—THEATRE (C. E. Nixon, mgr.); Madame Marchand and Braw Under Berg 7; small but appreciative audience. Lost in the Hills 8; fair business. The Cry Baby amused good business 11.

The King of Tramps 13. Franklin Stock co. 14-16. Paid in Full 21. The Merry Widow 27.—FAMILY THEATRE (G. A. Paulson, mgr.); Vandeville 11; good business; pleased.

Laurel and Hardy 12. Miss Sheldon of the Follies Twins co. who played here early in December, expects to join the co. again, after a long siege of typhoid, at Minneapolis, Minn.

WATERLOO.—SYNDICATE (A. J. Bush, mgr.); Morgan Stock co. week of 4-9. The Runaway King, for His Daughter's Sake, The Devil and Midnight in Clarendon, The Honeymoons 11; good business; pleased.

Lost in the Hills 16.—WATERLOO (A. J. Bush, mgr.); Little Johnny Jones 8; good house; pleased.

The Holy City 9 pleased two good houses. Strongheart 20. Wrestling Match 22.

CLINTON.—THEATRE (C. E. Nixon, mgr.); Madame Marchand and Braw Under Berg 7; small but appreciative audience. Lost in the Hills 8; fair business. The Cry Baby amused good business 11.

The King of Tramps 13. Franklin Stock co. 14-16. Paid in Full 21. The Merry Widow 27.—FAMILY THEATRE (G. A. Paulson, mgr.); Vandeville 11; good business; pleased.

Laurel and Hardy 12. Miss Sheldon of the Follies Twins co. who played here early in December, expects to join the co. again, after a long siege of typhoid, at Minneapolis, Minn.

WATERLOO.—SYNDICATE (A. J. Bush, mgr.); Morgan Stock co. week of 4-9. The Runaway King, for His Daughter's Sake, The Devil and Midnight in Clarendon, The Honeymoons 11; good business; pleased.

Lost in the Hills 16.—WATERLOO (A. J. Bush, mgr.); Little Johnny Jones 8; good house; pleased.

The Holy City 9 pleased two good houses. Strongheart 20. Wrestling Match 22.

CLINTON.—THEATRE (C. E. Nixon, mgr.); Madame Marchand and Braw Under Berg 7; small but appreciative audience. Lost in the Hills 8; fair business. The Cry Baby amused good business 11.

The King of Tramps 13. Franklin Stock co. 14-16. Paid in Full 21. The Merry Widow 27.—FAMILY THEATRE (G. A. Paulson, mgr.); Vandeville 11; good business; pleased.

Laurel and Hardy 12. Miss Sheldon of the Follies Twins co. who played here early in December, expects to join the co. again, after a long siege of typhoid, at Minneapolis, Minn.

WATERLOO.—SYNDICATE (A. J. Bush, mgr.); Morgan Stock co. week of 4-9. The Runaway King, for His Daughter's Sake, The Devil and Midnight in Clarendon, The Honeymoons 11; good business; pleased.

Lost in the Hills 16.—WATERLOO (A. J. Bush, mgr.); Little Johnny Jones 8; good house; pleased.

The Holy City 9 pleased two good houses. Strongheart 20. Wrestling Match 22.

CLINTON.—THEATRE (C. E. Nixon, mgr.); Madame Marchand and Braw Under Berg 7; small but appreciative audience. Lost in the Hills 8; fair business. The Cry Baby amused good business 11.

The King of Tramps 13. Franklin Stock co. 14-16. Paid in Full 21. The Merry Widow 27.—FAMILY THEATRE (G. A. Paulson, mgr.); Vandeville 11; good business; pleased.

Laurel and Hardy 12. Miss Sheldon of the Follies Twins co. who played here early in December, expects to join the co. again, after a long siege of typhoid, at Minneapolis, Minn.

WATERLOO.—SYNDICATE (A. J. Bush, mgr.); Morgan Stock co. week of 4-9. The Runaway King, for His Daughter's Sake, The Devil and Midnight in Clarendon, The Honeymoons 11; good business; pleased.

Lost in the Hills 16.—WATERLOO (A. J. Bush, mgr.); Little Johnny Jones 8; good house; pleased.

The Holy City 9 pleased two good houses. Strongheart 20. Wrestling Match 22.

CLINTON.—THEATRE (C. E. Nixon, mgr.); Madame Marchand and Braw Under Berg 7; small but appreciative audience. Lost in the Hills 8; fair business. The Cry Baby amused good business 11.

The King of Tramps 13. Franklin Stock co. 14-16. Paid in Full 21. The Merry Widow 27.—FAMILY THEATRE (G. A. Paulson, mgr.); Vandeville 11; good business; pleased.

Laurel and Hardy 12. Miss Sheldon of the Follies Twins co. who played here early in December, expects to join the co. again, after a long siege of typhoid, at Minneapolis, Minn.

WATERLOO.—SYNDICATE (A. J. Bush, mgr.); Morgan Stock co. week of 4-9. The Runaway King, for His Daughter's Sake, The Devil and Midnight in Clarendon, The Honeymoons 11; good business; pleased.

Lost in the Hills 16.—WATERLOO (A. J. Bush, mgr.); Little Johnny Jones 8; good house; pleased.

The Holy City 9 pleased two good houses. Strongheart 20. Wrestling Match 22.

CLINTON.—THEATRE (C. E. Nixon, mgr.); Madame Marchand and Braw Under Berg 7; small but appreciative audience. Lost in the Hills 8; fair business. The Cry Baby amused good business 11.

The King of Tramps 13. Franklin Stock co. 14-16. Paid in Full 21. The Merry Widow 27.—FAMILY THEATRE (G. A. Paulson, mgr.); Vandeville 11; good business; pleased.

Laurel and Hardy 12. Miss Sheldon of the Follies Twins co. who played here early in December, expects to join the co. again, after a long siege of typhoid, at Minneapolis, Minn.

WATERLOO.—SYNDICATE (A. J. Bush, mgr.); Morgan Stock co. week of 4-9. The Runaway King, for His Daughter's Sake, The Devil and Midnight in Clarendon, The Honeymoons 11; good business; pleased.

Lost in the Hills 16.—WATERLOO (A. J. Bush, mgr.); Little Johnny Jones 8; good house; pleased.

The Holy City 9 pleased two good houses. Strongheart 20. Wrestling Match 22.

CLINTON.—THEATRE (C. E. Nixon, mgr.); Madame Marchand and Braw Under Berg 7; small but appreciative audience. Lost in the Hills 8; fair business. The Cry Baby amused good business 11.

The King of Tramps 13. Franklin Stock co. 14-16. Paid in Full 21. The Merry Widow 27.—FAMILY THEATRE (G. A. Paulson, mgr.); Vandeville 11; good business; pleased.

Laurel and Hardy 12. Miss Sheldon of the Follies Twins co. who played here early in December, expects to join the co. again, after a long siege of typhoid, at Minneapolis, Minn.

WATERLOO.—SYNDICATE (A. J. Bush, mgr.); Morgan Stock co. week of 4-9. The Runaway King, for His Daughter's Sake, The Devil and Midnight in Clarendon, The Honeymoons 11; good business; pleased.

Lost in the Hills 16.—WATERLOO (A. J. Bush, mgr.); Little Johnny Jones 8; good house; pleased.

The Holy City 9 pleased two good houses. Strongheart 20. Wrestling Match 22.

CLINTON.—THEATRE (C. E. Nixon, mgr.); Madame Marchand and Braw Under Berg 7; small but appreciative audience. Lost in the Hills 8; fair business. The Cry Baby amused good business 11.

The King of Tramps 13. Franklin Stock co. 14-16. Paid in Full 21. The Merry Widow 27.—FAMILY THEATRE (G. A. Paulson, mgr.); Vandeville 11; good business; pleased.

Laurel and Hardy 12. Miss Sheldon of the Follies Twins co. who played here early in December, expects to join the co. again, after a long siege of typhoid, at Minneapolis, Minn.

WATERLOO.—SYNDICATE (A. J. Bush, mgr.); Morgan Stock co. week of 4-9. The Runaway King, for His Daughter's Sake, The Devil and Midnight in Clarendon, The Honeymoons 11; good business; pleased.

Lost in the Hills 16.—WATERLOO (A. J. Bush, mgr.); Little Johnny Jones 8; good house; pleased.

The Holy City 9 pleased two good houses. Strongheart 20. Wrestling Match 22.

CLINTON.—THEATRE (C. E. Nixon, mgr.); Madame Marchand and Braw Under Berg 7; small but appreciative audience. Lost in the Hills 8; fair business. The Cry Baby amused good business 11.

The King of Tramps 13. Franklin Stock co. 14-16. Paid in Full 21. The Merry Widow 27.—FAMILY THEATRE (G. A. Paulson, mgr.); Vandeville 11; good business; pleased.

Laurel and Hardy 12. Miss Sheldon of the Follies Twins co. who played here early in December, expects to join the co. again, after a long siege of typhoid, at Minneapolis, Minn.

WATERLOO.—SYNDICATE (A. J. Bush, mgr.); Morgan Stock co. week of 4-9. The Runaway King, for His Daughter's Sake, The Devil and Midnight in Clarendon, The Honeymoons 11; good business; pleased.

Lost in the Hills 16.—WATERLOO (A. J. Bush, mgr.); Little Johnny Jones 8; good house; pleased.

The Holy City 9 pleased two good houses. Strongheart 20. Wrestling Match 22.

CLINTON.—THEATRE (C. E. Nixon, mgr.); Madame Marchand and Braw Under Berg 7; small but appreciative audience. Lost in the Hills 8; fair business. The Cry Baby amused good business 11.

The King of Tramps 13. Franklin Stock co. 14-16. Paid in Full 21. The Merry Widow 27.—FAMILY THEATRE (G. A. Paulson, mgr.); Vandeville 11; good business; pleased.

Laurel and Hardy 12. Miss Sheldon of the Follies Twins co. who played here early in December, expects to join the co. again, after a long siege of typhoid, at Minneapolis, Minn.

WATERLOO.—SYNDICATE (A. J. Bush, mgr.); Morgan Stock co. week of 4-9. The Runaway King, for His Daughter's Sake, The Devil and Midnight in Clarendon, The Honeymoons 11; good business; pleased.

Lost in the Hills 16.—WATERLOO (A. J. Bush, mgr.); Little Johnny Jones 8; good house; pleased.

The Holy City 9 pleased two good houses. Strongheart 20. Wrestling Match 22.

CLINTON.—THEATRE (C. E. Nixon, mgr.); Madame Marchand and Braw Under Berg 7; small but appreciative audience. Lost in the Hills 8; fair business. The Cry Baby amused good business 11.

The King of Tramps 13. Franklin Stock co. 14-16. Paid in Full 21. The Merry Widow 27.—FAMILY THEATRE (G. A. Paulson, mgr.); Vandeville 11; good business; pleased.

Laurel and Hardy 12. Miss Sheldon of the Follies Twins co. who played here early in December, expects to join the co. again, after a long siege of typhoid, at Minneapolis, Minn.

WATERLOO.—SYNDICATE (A. J. Bush, mgr.); Morgan Stock co. week of 4-9. The Runaway King, for His Daughter's Sake, The Devil and Midnight in Clarendon, The Honeymoons 11; good business; pleased.

Lost in the Hills 16.—WATERLOO (A. J. Bush, mgr.); Little Johnny Jones 8; good house; pleased.

The Holy City 9 pleased two good houses. Strongheart 20. Wrestling Match 22.

CLINTON.—THEATRE (C. E. Nixon, mgr.); Madame Marchand and Braw Under Berg 7; small but appreciative audience. Lost in the Hills 8; fair business. The Cry Baby amused good business 11.

The King of Tramps 13. Franklin Stock co. 14-16. Paid in Full 21. The Merry Widow 27.—F

HUNDREDS TURNED AWAY AT SUNBURY, PA.

CHAS. K. CHAMPLIN

BREAKS ALL RECORDS AT CHESTNUT ST. OPERA HOUSE

I played the Chas. K. Champlin Company the week of January 11th, 1909, and although the weather conditions were very unfavorable, there out of the six, he turned hundreds away and broke all repertoire records for a week's business ever done here. Unsolicited I say his attraction is the greatest I have ever played.

FRED. J. BYRD, Mgr., Chestnut Street Opera House, Sunbury, Pa.

A GENUINE SUCCESS!

Frederick Paulding's
New American Comedy

THE WOMAN'S HOUR

Now being presented by Adelaide Thurston

Management Francis L. Hope

PRESS OPINIONS:

Houston, Texas. DAILY POST.—"In 'The Woman's Hour' Adelaide Thurston has the best play of her career, and one which does great credit to its author, Frederick Paulding. There is some indefinable quality about Mr. Paulding's plays conspicuously absent in the dramatic work of playwrights who have achieved some fame that he. This quality was present in 'Two Men and a Girl,' presented here last season by Tim Murphy, and is present even in greater quantity in 'The Woman's Hour.'

"Mr. Paulding has written a play that deserves not only a one-night stand production, but to be seen in the larger cities as well. It is intensely human; the lines are clever and at times brilliant. The construction is such that superficialities are excluded, and every speech, every scene, advances the plot a little further toward its happy denouement. The best evidence that the audience appreciated its worth was a curtain call after the last act—something that never happens unless a piece is extremely well liked."

The San Antonio DAILY EXPRESS.—"Adelaide Thurston in 'The Woman's Hour' played to capacity houses yesterday afternoon and night at the Grand. The play was immensely pleasing and held the audience spellbound, unwilling to relax for applause when

deserving. It was one of those enchanting productions, redounding with new wit, good dialogue and an unlimited amount of naturalness. Contrary to the usual run of such shows, it held the closest attention until the final drop of the curtain. Little, unexpected surprises were not one in that continually bobbing up to make one wonder as to the final outcome. All in all, the production was highly satisfying to the audience, which demanded five curtain calls after one scene."

Chattanooga, Tenn. NEWS.—"By far the largest crowd that has ever been present at a theatrical performance in the Shubert Theatre was out last night to see Adelaide Thurston and company in a presentation of Frederick Paulding's new play, 'The Woman's Hour,' and it is a safe assertion that none in that large audience did not get a delightful surprise. At the end of the second act Miss Thurston responded to fourteen encores."

"The play is a strong vehicle and affords the capable little star a most excellent opportunity for the display of her varied talents. It is well built and sustains interest throughout. Its dramatic climaxes give the star a chance of showing her true ability as an actress."

SAMUEL FRENCH

24 WEST 226 STREET, NEW YORK

Sole Agent for Frederick Paulding's TWO MEN AND A GIRL. Tim Murphy's Great Success; Also TROOPER BILLIE. Now Released for Stock or Road Tour.

Mouse 12 delighted large audience. New York to Paris Automobile race, lecture and pictures. 14. "Way Down East 15.—AMERICAN (George E. Harmon, mgr.); Katherine Miller and Teddy Gibson's dogs 7-8; good. Charles Hartman, Trix Lora and co., and Dave Klein 11-12; business and performances satisfactory.—ELECTRIC (J. P. Durkin, mgr.); Wagner and Rhodes' Musical Flower Garden 7-9; pleasure good attendance. Ed Murphy, college comedian, and Ray Dix, comedian and hand magician, 11-12; fair; business good; pictures extra good.

YOUNGSTOWN.—PARK (John Elliott, mgr.); The Call of the North 8 pleased two good houses. George M. Cohen and his Royal Family in The Yankee Prince 15. "Way Down East 21. The Devil 22.—GRAND (Joe Schagrin, mgr.); The Ninety and Nine 7-8 pleased good attendance. The Bay Detective 11-12; fair; business good; pictures extra good.

WINDLAY.—MAJESTIC (Harry Overton, mgr.); Miss Temple's Telegram 9; to the music of the 12. Brown's Brown of Harvard 12. CHICAGO (Maurice J. Dell, Garrison 14. Girls 15.—GILBERT (Jack Parsons, mgr.); Manhattan Stock co. in The Black Flag 7-9; and on The Savanna 11-12 pleased large business.—WINDLAY (Sam Lane, mgr.); Miss Haverly, Harry Edwards, the Two La Chicas, and moving pictures; good business.—ITEM: Pearl Lewis, former leading woman with the Manhattan Stock, has resigned and will finish the season in vaudeville.—Harry Overton, manager of the Majestic Theatre, has been engaged by the management of the Hagenbeck-Wallace Shows as advance man.

LIMA.—FAUROT (L. H. Cunningham, mgr.); The Devil 8; excellent, to good house. Mrs. Temple's Telegram 9; two fair houses; pleased. Miss Temple's Lecture 10. John Griffith in A King's Rival 12; Griffith good; business fair; moving light. Brown of Harvard, with James Young 12; good. Own Stock co., Wright-Huntington in Young Miss. Whistler 15. Married for Money 18. Henry Miller in The Great Divide 20.—ORPHEUM (Will G. Williams, mgr.); Week 11-12 Koper Trio, Thomas Carrey, Mr. and Mrs. Wallace Jr., Pram Musical Four, Jinks and Clifford, moving pictures; good, to capacity.

ALLIANCE.—COLUMBIA (John Doe Collins, mgr.); We Are King 1 pleased small house. The Promised 9 canceled. A Woman of the West 12. A Texas Ranger 15. Karen Sisters Stock co. 15-22. The Devil 21. Paid in Full Feb. 4. Fifty Miles from Boston 5.—ALLIANCE OPERA HOUSE (J. C. Craven, mgr.); The Night Watch 14-16.—PRINCESS (Mrs. M. M. Follett, mgr.); Alvin, Hayes and Bayfield, and moving pictures 4-6; banner week.—LYRIC (F. E. Hartzel, mgr.); Vic Halines in illustrated songs and moving pictures continue to draw well.

EAST LIVERPOOL.—CERAMIC (Charles W. Biggs, mgr.); Married for Money Dec. 28 pleased fair business. Lavinia Shannon in Mrs. Temple's Telegram 20 pleased fair business. Joseph Cuyvers in Our New Minister 1 pleased capacity. Foster Brown 2 pleased good business. The Thief 4 pleased good business. Richard Carl in Mary's Lamb 5 pleased capacity. Priscilla, hypnotist, week 11 pleased good business. North Brothers, Comedians week 15. John Griffith in The King's Rival 27. Edna Wallace Hopper in Fifty Miles from Boston 28.

CANTON.—GRAND (M. Reis, lessee; C. L. Durbin, mgr.); Richard Carl in Mary's Lamb 6; capacity. A Woman of the West 12; light business. George Cohan in The Yankee Prince 13; capacity. Nadimova 15. Henry Miller in The Great Divide 18. "Way Down East 19.—ORPHEUM (Sun and Murray, lessee; H. L. Hamilton, mgr.); J. C. Nugent and co. headed a pleasing bill week of 11. Host Dan, Jungs Allen and Hamilton Allen, Delmar, and Allen, and others week of 18.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.); Bertie Kallich in Our 1; crowded house; excellent performance. The Cow Pherd 2; fair house; pleased. Van Dyke and Adams Stock co. 4-6 opened to crowded houses presenting The Slave of the Mill. Other plays: The Human Slave, Cowboy's Girl, The Little Christian, Trip Across the Desert, East Lynne, Dore Thorne, Brown of Harvard 11.

WILM.—THEATRE (Jack Stafford, mgr.); The Thief 4; one of the best co. ever seen here, with Clifford Bruce in the leading role, to good business. Will play a return date soon. Paid in Full 25.—ITEM: Jack Stafford, of Oil City, Pa., has now the sole management of this house and expects to give some first-class attractions. He is also giving a moving picture entertainment when there is no regular show. Business is very good.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Outer, mgr.); David Garrick 8 pleased good business. Ellery's Band 12; excellent.—AUDITORIUM: Lyman H. Bow's pictures very good; large audience.—GEM (L. J. Gardner, mgr.); Josephine Gusman and Bill Bradley, James Thomas, Leach and Vance, and moving pictures 7-8. De Main and Roach in A Pair of Lancasters. William Bram and Leo Chapman 11-12; capacity; delighted.

BUCYRUS.—OPERA HOUSE (W. F. Gehrbach, mgr.); The Mummy and the Humming Bird 8 pleased good audience. John Griffith in A King's Rival 14. Bow's moving pictures Feb. 4.—ORPHEUM (H. E. Ball, mgr.); John S. Lyons and Walter Twins 4-6 pleased good business. Edna Julian and Auseil and Duran 7-8; good, to fair business. Irene Trevette and Kipp 11-12; good, to fair business.

MARION.—GRAND (M. J. Sullivan, mgr.); The Mummy and the Humming Bird 6 pleased a good house. Clifford Mallory in David Garrick 12. A Race for a Widow 16.—FAMILY (H. S. Vail, mgr.); Fred Sparrow's bears and dogs, Kalina, William J. Mills, Cowley and Della, Miss Beck in illustrated songs, and moving pictures 11-12 pleased capacity.

HAMILTON.—SMITH'S (M. Reis Circuit Co.; Tom A. Smith, mgr.); East Lynne 9 pleased two good houses; unsatisfactory performances. The Anthony Stock

mag.); The Isle of Spice 5; excellent, to capacity. Texas Ranger 6; fair business. The Woman's Hour (Adelaide Thurston 12).

SHAWNEE.—BECKER (H. A. Pierson, mgr.); Hortense Nielsen in A Doll's House Dec. 26 pleased good business. Isle of Spice 2 pleased fair business. The Devil 5; fair co. and business.

ELK CITY.—BROADWAY (J. G. Quinn, mgr.); The Two Merry Tramps 6; capacity; pleased.

being a severe rain or snowstorm four nights.

Chestnut Street Opera House, Sunbury, Pa.

OREGON.

SALEM.—GRAND (John F. Gordis, mgr.); Artie Doe 26 pleased excellent house. Jane Kyre 2. Why Girls Leave Home 5. The Great Divide 6. Florence Roberts 11.—ITEM: Nickelodeon picture house is presenting the Love on, indefinitely 28-29. The Hills of Carolina and The Clay Baker pleasing good business with both plays. Thorne and Orange Blossoms 15.

MUSKOGEE.—HINTON (W. M. Hinton, mgr.); Mrs. Wiggs Dec. 25 pleased two good houses. His Honor the Mayor 20; good, to large house. The Red Mill 4. Isle of Spice 7. Human Hearts 11. The Man of the Hour 12.

MEEDFORD.—THEATRE (Charles D. Hazelrig, mgr.); The Alaskan 2; splendid, to S. R. O.; over 100 were turned away.

PENNSYLVANIA.

SCHENNTON.—LYCEUM (Charles M. Southwell, mgr.); Mary Manning in A House of Cards 7 pleased excellent business. Yorks and Adams in Playing the Ponies 8 (return); co. and business excellent. Our New Minister 9; co. pleased two good houses. The Traveling Salesman 12, 13 pleased two capacity houses. A Waltz Dream 14; good advance sales. John Mason in The Witching Hour 15, 16 with matinee, Gina Nethercole 15. Brewster's Millions 21.

ACADEMY (Charles M. Southwell, mgr.); The Phantom Detective 7; co. excellent to good business. The New Quartette was fine. Human Hearts 11-12; co. and business excellent. U. T. C. 14-15. Jane Kyre 18-20. Joe Hertz 21-22.—POLI (J. H. Docking, mgr.); Excellent bill week 11, with Pauline, hypnotist, as headliner. Others were Sammons and Della, Otto Brothers, the Gainsboro Girl, Frank Whitman, Dancing Violinist, Claude Gillingwater, Jack Wilson and co., and Electrophotograph to capacity houses. Week 18 Charles E. Evans and co., Harry First and co., Bison City Quartette, the Five Avolos, Harry Green, O'Rourke-Burket Trio, and Cassell's Midget Wonders.—COLUMBIA (G. Nelson Teets, mgr.); The Fashion Plates in The Three Sins and Buying a Mareen 11-12; and Sunday excellent. Rose Custer and Minnie's Bohemian Bazaar 13. The Hotel Gold Mine and The Prodigal's Return 14-15. The Colonial Belles 15-20. Broadway Gaiety Girls 21-22.—ORPHEUM (J. H. Farrell, mgr.); Gale and Win, May, J. W. Harrington, and illustrated songs and moving pictures 11-12; bill and business good.—HIPPODROME (Dave Cohen, mgr.); Clark Morton, Madeline De Vere, and illustrated songs and moving pictures 11-12; bill and business excellent.—WONDERLAND (F. J. Reynolds, mgr.); Dorothy Windsor, Harry Stone, Charles Klein, and illustrated songs and moving pictures 11-12; bill and business good.—ITEM: Frank Hertz, with the Jack Wilson co. at the Poll week of 11, is a Scrantonian and used to sing illustrated songs at the old Family Theatre.

READING.—ACADEMY (Reis and Appell, lessees; P. Levy, mgr.); U. P. Glee Club 8 pleased fair audience. Fannie Rice in A Day Off 8 pleased a good house. The Lion and the Mouse 9; co. and business excellent. The Traveling Salesman 12, 13; good, to capacity audience. John Mason in The Witching Hour 14-15. The Colonial Belles 15-20. Broadway Gaiety Girls 21-22.—ORPHEUM (J. H. Farrell, mgr.); Gale and Win, May, J. W. Harrington, and illustrated songs and moving pictures 11-12; bill and business good.—HIPPODROME (Dave Cohen, mgr.); Clark Morton, Madeline De Vere, and illustrated songs and moving pictures 11-12; bill and business excellent.—WONDERLAND (F. J. Reynolds, mgr.); Dorothy Windsor, Harry Stone, Charles Klein, and illustrated songs and moving pictures 11-12; bill and business good.—ITEM: Frank Hertz, with the Jack Wilson co. at the Poll week of 11, is a Scrantonian and used to sing illustrated songs at the old Family Theatre.

PIATTSTON.—BROAD STREET (Reis Circuit Co., mgr.); Arthur Morley, res. mgr.; Human Hearts 7; fair co. and business. Joseph Cuyvers in Our New Minister 8; co. and business excellent. Our New Minister 9; co. pleased two good houses. The Traveling Salesman 11; good, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: The most popular comedy that has ever played in the entire circuit is the "Waltz Dream" 11. The Girl in the Sunbeam 12.—ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to good business.—FAMILY (National Amusement Co., lessee; Will J. Olio, res. mgr.); Family Stock co. in East Lynne 7-9 pleased good business. Wedded, but No Wife, 11-12; satisfactory performances and business. The Cowboy Millionaire 14-15.—ITEM: George H. Cook will be local manager starting Feb. 15 and he will install a new and stronger stock co.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrd, mgr.); Yorks and Adams in Playing the Ponies 6 pleased a large and fashionable audience. Charles K. Champain's Stock co. 11-12.

ITEM: The most popular comedy that has ever played in the entire circuit is the "Waltz Dream" 11. The Girl in the Sunbeam 12.—ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

ITEM: Playing the Ponies 13. The Traveling Salesman 14; excellent, to capacity audience. Charles K. Champain's Stock co. 11-12.

THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS.

NUMEROUS PRODUCTIONS ARE MADE IN AND NEAR THE GREATER CITY.

Carter De Haven and Flora Ruhn Return to Vaudeville, Presenting a Delightful Singing and Dancing Act—New Musical Combination Plays at Two Theatres—Two Magicians Make Vaudeville Debut—Acts Seen Out of Town.

De Haven and Parker.

Carter De Haven and Flora Parker returned to the vaudeville stage last week, presenting a new singing and dancing act at Hammerstein's Victoria. They use the same effective, sombre and rich purple hangings which were seen formerly when they appeared together. Their songs are stated on the programme to have been written by Merville Gidson, Ray Goetz, Eddie Madden, Gus Edwards, and Mr. De Haven. Each number was well received. Upon their entrance from up stage, centre, they sang a duet in comic vein called "I Hate You, I Don't Think" which made a decided hit. Miss Parker wore an orange colored gown of pleasing hue, with an abbreviated skirt and a white hat. After an exit, Miss Parker returned, wearing the same gown, minus a sort of cloak, now appearing in decollete. She sang "Those Beautiful Eyes," one of the only song hits of The Queen of the Moulin Rouge, in which these artists have recently been appearing. In a gray suit with straw hat, both of an exaggerated type, the coat being very narrow in the waist. Mr. De Haven sang a "Columbia" called "I'm the Kid That Opens Up and Closes Broadway." It is a good song of its type. A dance followed this. Then Miss Parker appeared in a little girl's linen suit, with big, broad brimmed straw hat, carrying a slate and school books. Mr. De Haven appeared from another entrance in a boy's sailor suit, knee length trousers and straw sailor hat, and they vocalized a bit called "Little-Tattle-Tattle Tale," which proved an amusing reminder of childhood days. An encore to this last was called "Cutie," which also won favor. In full dress suit, cut in an extravagantly swagger fashion. Mr. De Haven warbled a ditty in waits time called "I'll Never Waits Again." Miss Parker joined in this, wearing a very pretty blue creation of dainty material and a small circular beret on her head. After one verse Mr. De Haven, with Miss Parker on his arm, walked across the stage, rendering a most cleverly written "patter" verse to the song, and upon the return across stage Miss Parker had a "patter" verse. In the chorus both "pattered" together. The result was a resounding recall. A slow waltz of the "Waltz Dream" type closed the act, and the pair were called before the curtain several times. From start to finish it is a delightfully entertaining offering.

Lao-Morse and Company.

Nolan and McGuire tried out one of their new acts at the Family Theatre on One Hundred and Twenty-fifth Street last week. When Minnie Lee, Arthur Morse and company were seen in a new sketch entitled the Baby and the Dog. The story is based upon the misappropriation of two babies from a railway baggage room by a girl and man respectively. The one belonging to the girl contains her sister's baby which she is bringing home from a visit. The other contains a bull pup which the man is bringing as a gift to the girl whom he has never met. In the absence of each, each in turn takes the wrong basket. The scene is laid in a room in a hotel. The girl enters with her basket, discovers her error and goes into hysterics about her loss. When she goes out the man enters and covers the baby in his basket, with a similar effect upon him. Later they meet, and all ends happily. After the first part of the sketch was seen it was felt that the story "goes over" so soon and when the finish is made to come without its present anti-climax, the sketch will make a very acceptable comedy offering. The audience on Friday night, however, laughed heartily from start to finish. The parts were all capably handled by the following cast: Minnie Lee as Jane Swift, the girl; Arthur Morse as Jack Stoddard, the man; Cherie Snyder as Jessie, a hotel maid and as the married sister of Jane Swift; and Jack Sheehan as Mike, a bell-boy.

Pearl and Yosco.

Another musical team made their first bow to New Yorkers last week, when Tony Pearl and Bob Yosco were seen at the Fifth Avenue Theatre and at Hammerstein's Victoria. They were on third at the former house and in sixth position at the latter. Tony Pearl played the harp in It Happened in Nodland in the burlesque on The Music Master in that comedy. Later he was seen with Julius Steger in The Fifth Commandment, after which he appeared in vaudeville with Matt Keefe in an act similar to this latest offering. They work in pairs, with a harp and mandolin and later with 'cellos. They are first heard off stage. Both are made up as Italiants—the type we see on excursion boats about our harbor in the summer time. The harpist rendered a solo first, then an imitation of a banjo that was very like that instrument in sound. A harpito solo, accompanied by the harpist, was rendered by the other musician, and for an encore a mandolin and harp duet was given, both singing "Fluffa-daruff," which was another encore. "There Never Was a Girl Like You," playing their own accompaniment upon 'cellos, was the last selection. The act is harmonious and tuneful. The harp is always a most pleasing instrument and the combination with the mandolin blended delightfully.

Wilbur Mack Company.

Wilbur Mack produced his new skit, The Girl and the Pearl, at Proctor's 125th Street Theatre last week, and met with most pleasant appreciation. It is an unique little offering, with just the thread of a plot running through it, sufficient to carry the dialogue and songs. A "musical flirtation" covers the story, the action taking place in a railroad station permitting the use of his own combination drop and the stage crew, the latter as incoming passengers. Nellie Walker is his support, and the dialogue between the two is exceptionally bright and snappy, bringing many good laughs. His own musical compositions are used and include "Never Just Suppose," "I've Been Told," and "Mandy, I Love You." Mr. Mack is a good comedian and affects the Cohan-esque style of comedy, especially in his little mannerisms and dancing. His singing is mostly recitative and could be improved by more clear enunciation. Miss Walker has a most pleasing stage presence, a sort of Fluffy Ruffle style in costume, handles her comedy well and has a fair singing voice. Monday night the sketch appeared third on the bill and was a success.

Leipzig.

At the Fifth Avenue Theatre last week Nate Leipzig, known to the magical stage as Leipzig, made his vaudeville debut in the metropolis. He proved a most welcome addition to the list of sleight of hand men that have entertained us in the past. He is not an eldritch art, with a stage that is completely filled with an amazing amount of paraphernalia that one is confused at the start. It is a presentation of pure and unadulterated sleight of hand. His card tricks are so clever that to all but a professional magician they would defy solution. A feat of making several apparently ordinary red celluloid thimbles suddenly appear on his finger tips caused much wonderment. All through this artist's act he is busy and does not sit in time with a lot of useless talk and time killing explanations. In a better position than that of first on the bill Leipzig would have a better chance. As it was he was roundly applauded throughout his work. It is to be hoped that he will remain in vaudeville for a long time to come.

Mr. Quick.

Under the above name a new cartoonist was presented to the vaudeville stage for the first time at Hammerstein's last week. His drawings are of a peculiar and amusing type. While the orchestra plays a few of the latest popular songs, the artist draws a cartoon illustrating the theme of each number as it is rendered. These are followed by a few rapidly drawn caricatures of more prominent in American life. Two of President Roosevelt and President-elect Taft, respectively, were especially good. Mr. Quick's merit lies in the rapidity of his work more than in any artistic drawing. He is a cartoonist of the comic style and as such deserves further consideration.

Kirksmith Sisters.

Three attractive young women made their first professional appearance in the city at the Alhambra last

week. They call themselves the Kirksmith Sisters and they perform upon the violin and flute, two of the young women playing the former instruments. The first number was a trio; this was followed by a flute solo; then they gave another trio, one of them singing "Because I Love You." Duet as she played upon the violin. Vocally as well as instrumentally the result was effective and harmonious. The singer has a clear soprano of good range and quality. The closing number was a medley of Southern airs. The act was given a full stage, but could easily work in a one just as effectively. For almost any position on a bill it is a good offering and deserves every success.

Laura Davis Dunn and Company.

Laura Davis Dunn and company presenting My Virginia at the Bijou Theatre, Perth Amboy, N. J., last week. Miss Dunn plays the stellar role in the sketch, which lasts twenty minutes. The story is very weak, there being no action in the sketch until the last few minutes, when Virginia, who is in love with a gentleman from the North, is stabbed through the heart by her mother, an old colored mammy, who substituted her child for the daughter of her employer at birth. Virginia has overheard the full conversation of a few minutes before, which reveals to her that she is a negro instead of a white girl. There is little comedy in the act, but the story is tiresome.

Van Camp.

Programmed as Van Camp, an entertaining sleight-of-hand performer made his metropolitan vaudeville debut at the Colonial last week. His performance consists of a series of card and other tricks that are quite done with great rapidity. One or two of his feats were, however, somewhat sluggish in execution. The biggest hit of his act is a trained pig. This animal sits up, kneels, walks, bows, turns to right and left, and does a few other amazing antics. At the finish of each trick the little animal seizes upon the nipple of a milk bottle and drinks heartily of the contents. As a laughing feature the beast proved a screaming success, and his trainer was forced to carry his pet before the curtain several times.

Rhoda Bernard.

Although Rhoda Bernard has been seen about New York before, her present act with Young and Marks is new. Miss Bernard first appeared in white, then in a carmine colored creation, and last in black. Her songs were fairly well rendered, and the finale with "Jungle Town," assisted by her support, was thoroughly enjoyable. The dancing of Young and Marks proved most entertaining, and is on a par with that of many of the best teams in vaudeville. The offering as a whole is very acceptable.

Lowe-Lewin Martel.

"Musical" Lowe, who formerly worked alone, and later was a member of the team of Adelman and Lowe, has joined hands with Lewin Martel. Their act was seen for the first time in this city at the American Music Hall last week. They wore white military uniforms and work in one, playing upon xylophones with trap drum. A sheet is lowered during the act and a stereopticon flashes so-called patriotic views upon it. Pictures of Taft, Roosevelt, and Napoleon are also placed upon view. Musically it is a fair offering, but the stereopticon is needless and incongruous.

Lemuels and Lemuels.

Billed as a mineral team, Lemuels and Lemuels made their first metropolitan appearance at the One Hundred and Twenty-fifth Street Family Theatre last week. The act consists of a conglomeration of jokes and stories, delivered in no regular order, by a man and a woman in black-face make-up. The act seemed to please, and will do for the smaller time. They used a full stage.

St. Leon and McKusick.

At the Bijou, Perth Amboy, N. J., last week, St. Leon and McKusick produced a sketch, entitled The Lawyer's Bride. One of the male members of the team plays a female servant, while the other appears to be a man who is in love with a lady, who resides across the street. The servant impersonates the sweetheart. The comedy is poor, and little thought has been used in writing the act, as it drags two songs are introduced.

AMERICAN MUSIC HALL.

Eddie Clarke, the comedy juggler, opened the bill. His work was thoroughly enjoyed both for its comedy element and for its cleverness. Adams and Mack presented their mystery skit. Some of their tricks cause much wonderment, but others are very ordinary. The comedy element of one of the team from a barred cabinet with the time honored shade is so apparent that it is a joke. The act pleased, however, and makes an entertaining number. Eddie Clarke (see New Acts), Canfield and Carlton in their familiar act, The Hoodoo, amused as usual. There is nothing new in the sketch, with the possible exception of what appeared to be a new red checked suit of Mr. Carlton's. Zay Holland gave a delightful few minutes of music and song. Her best work was a humming song to the accompaniment of her violin. May Ward and Her Eight Dresden Dolls followed. The songs were: "Jim and the Jumping Jack," "A Summer Night in June," "I Remember You," and "When Uncle Sam Sings the Marseillaise." The offering is kept up to a standard of excellence and the comedy element is as harmonious as ever, the moonlight scenes with full stage being particularly effective. George Wilson in his own laughing, jocular way, snubbed joyously through a series of song and story. He is the same happy minstrel he ever was, and barring one or two tales that might have been "edited" slightly, his monologue is one of the most pleasing heard this season. Maude Odell's Chameleon sketch is unaltered. She had two new poses, one as Britannia and another as America, that were impressive. Daisy Harewood scored the biggest hit of the night with the exception of Steinway. She opened with "It's a Sad, Sad Story," getting a warm and appreciative response for: "She'd Been There Before," one of her favorite songs, is regrettably a bit too risque. It created some laughter, but her other numbers were appreciated far more. "Let Me Sing," her closing song, with its burlesque acting created no end of amusement. Several curtain calls were her reward. Severein's dramatic pantomime continued to hold the attention of all who are so fortunate as to see this masterpiece of silent acting. The company remains the same. Unfortunately the house settings and furniture given the artist at the American were far below par, and this marred the atmosphere of the play. At the Lincoln Square this was not so. Sean and Warren in Quo Vadis, Upstage, Danced the laughing muscles work overtime. The antics of these two burlesque comedians are as amusing as ever. The Edelman Trio of Acrobats, who closed the bill, deserved a better position, though this was probably impossible. Few acts are cleaner cut, more rapid in execution or more clever than is this one. The members of this trio are apparently very young men, who have a future before them in their particular line if they keep up their present standard of excellence.

MORRIS' WESTERN PLANS.

As THE MIRROR stated on Jan. 9, William Morris, Inc., has been making arrangements for conducting vaudeville theatres in Chicago, Cleveland, Boston, and St. Louis. He now announces his plans for a house in Kansas City. He recently rented the Garden Theatre in Chicago, as stated in last week's MIRROR. This house will be called the American Music Hall, as will the Boston house. Both will be operated along similar lines to the American Music Hall in New York, about fifteen acts appearing each week. That the Park in Indianapolis will be operated as Morris' theatre opened Feb. 15 was not admitted to be a consummated fact by the New York office of the concern. Morris has also taken over the Bush Temple, on the North Side of Chicago, opening the house on Feb. 1. Edwina Thanhauer, it is announced, will manage this theatre. The American Music Hall, Chicago, was advertised to open last night, Jan. 18.

AGAINST SUNDAY PERFORMANCES.

Pastors and laymen representing several religious denominations met in the Martin Collegiate Reformed Church, Ninth Avenue, and Twenty-ninth Street, yesterday, Jan. 18, to protest against all Sunday performances and motion picture entertainments. The meeting was held under the Interdenominational Committee of the Clergy of New York for the Suppression of Sunday Vaudeville. Resolutions were adopted with this end in view. The Rev. Dr. David James Burrell was the presiding officer. The Presbyterian, Methodist, Baptist, and Reformed Ministerial associations adjourned their regular Monday meetings and attended this gathering in a body. Each church in the city was asked to send two lay delegates.

KEITH AND PROCTOR'S.

125th Street.

Bessie Valdare's cycle troupe were billed to open, but illness prevented. Erys and White opened and scored satisfactorily in some clever and, at times, original dancing. The boys dress neatly and use a dancing mat in one. They could well cut out their act, for it does not improve the act and get into their dancing at once. Fanaticism of some kind must account for this time honored custom of dancers using an opening song whether they can sing or not. Anna Blumen in Frockies followed and although second on the bill made a hit equal to that of previous credit. Wilbur Mack third (New Acts). Charles H. Sweet came next in his popular pipe specialty, a travesty song encore, "La Petite Hare," was fifth, repeating former successes. It might be suggested that Mr. Arnold, when he uses the gun in the act finale, cover up his dress suit or leave off the night cap. Used together they are rather incongruous. The big laughing and applause hit of the bill followed—John Hyams and Lella McIntyre in The Quakeress. There are few offerings in vaudeville to-day that can lay claim to being true farcical sketches, but The Quakeress is one of the few, and these cannot be said in its favor. That vaudeville audiences prefer this to the original style of entertainment is shown by the fact that every act of this class is usually something and it is deplored that more of the vaudeville artists do not endeavor to excel along such lines. The individual work of both Miss McIntyre and Mr. Hyams is exceptional, and a delight to even the most blasé vaudevillian. Fields and Ward promoted a new song entitled "Did He Run?" with topical interpolations, which won favor, as did the rest of their turn. Few vaudeville folks seem capable of doing the gagging that Fields does, but he seems to make a success of it where others fail. Annette Kellerman closed the bill with her diabolical and diving feats. Paths films were shown Monday night.

Fifth Avenue.

Leipzig, the magician, opened. (See New Acts.) It is a pity that this clever artiste was not in a better position. The Avon Comedy Four, with the ever amusing schoolroom scene in second place, caused no end of laughter. They sang "Sunbeam Salome," "Rainbow," and "Sunbonnet Sue." For Pearl and Yosco see New Acts. Emmet De Vey and company in the dramatic fantasy, Dreamland, were entertaining. The exceptionally cleverly constructed "props" and the transparent backings greatly add to the act. The cast was adequate. Charlie Case, in fifth position, held his audience in one long grip of merriment. His stories about his father, some of which he has told hundreds of times, probably, and others which seem new, were all highly enjoyed. This is the first time Mr. Case has worked straight, he always being in the background in his "Babes in Bondland." Jessie Lasky's operetta, is such a delicate offering that its limits beyond the veil of fairland have almost no ending. It is a pretty conception, both from a poetic fancy and from the scene painter's viewpoint. But the latter falls somewhat—what is a tree if it were not so stately upon the programme. It is, however, a pretty setting. If the Jailbird were eliminated and the negro also, and the operetta were kept somewhat more within the realm of actual "Babland," it would make a much more pleasant offering. The Jailbird and the Negro jar. The cast was excellent, and the two comedians, Bert Carber as the Jailbird and Bert Le Blane as the Negro, were as amusing as the parts would allow. Eva Tangney sang the same songs as the week previously, with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song that created much amusement. It is a song upon herself, and tells how the Satanic one is laying in wait for her in the land below. The Bellino Brothers closed the bill with one exception, and scored the same tremendous hit. They call her the "Cycl

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

FLO IRWIN AND HER COMPANY

—IN—

"MRS. MIX MIXES, or THE REFORMER"

IN PREPARATION

"THE SUFFRAGETTE"

By JAMES W. REILLY

Playing United Time

IN PREPARATION

"THE BIGAMIST"

By H. HALL WINSLOW

Address P. J. CASEY

Orph., Harrisburg, 18; Travel, 25;
Majestic, Birmingham, Feb. 1.

JOE

MYRA

BUSTER

LOUISE

JINGLES

EDDIE KELLER, Agent

Member V. C. C.

Sister MIDGELY and CARLISLE Gertie

IN VAUDEVILLE

En Route

When in Doubt, Ask

ETHEL MAY

"THE MYSTERY GIRL"

Route—Week Jan. 16 Grand Theatre, Wabash, Ind.

JACK ALLEN, Mgr.

Francesca Redding and Co.

In the success of the season

"HONORA"

By Chas. Lee Calder

LILLIAN LEE

In "DRY SPIRITS"

Direction Wm. J. Lykens, 31 W. 31st St., N. Y.

The Brains and Genius (Arthur) (Collin) Bright and New Ideas.
of the Profession in the West on our Staff. Clever Lyrics.
Gillespie AND Davis Good Situations.
Tuneful Melodies. —AUTHORS— Crisp Dialogue.
Production— Songs Playlets Sketches Novel Feature.
and Musical Comedies. Good Stuff for Good Money.

Address, care M. WITMARK & SONS, Schiller Building, Chicago.

14th WEEK SUCCESS

14th WEEK SUCCESS

S. A. Peck Presents HARLAN KNIGHT & CO.

14th WEEK SUCCESS

14th WEEK SUCCESS

"THE CHALK LINE." Can use a few Okuminters. Must be cheap. Writer UNA CLAYTON. Direction E. S. KELLER.

14th WEEK SUCCESS

14th WEEK SUCCESS

DAVID LIVINGSTON & CO.

PRESENTING THE DRAMATIC PLAYLET THE CATTLE THIEF

WARNING This Playlet of Western life is now on the Western Vaudeville Mgrs. Assn. Time. Any infringement of Playlet or title will be prosecuted, as I have it copyrighted.

H. F. WEBER, Representative.

FRED J. BEAMAN "The Real Writer"

of vaudeville sketches. Author of "Suppressing the Press," Mr. and Mrs. Gene Hughes' \$100 prize sketch, "Lewis McCord's 'Willy Jones' Scop," Berlin & Elwood's "The Girl From Yonkers," Hallen & Bullen's "A Lesson at 11 P. M." and more than fifty other SUCCESSSES. Address 111 Fifth St., S. E., Washington, D. C.

To the Profession! The title "CATTLE THIEF" rightfully belongs to Mr. David Livingston. The Dramatic Playlet answering to that name and advertised in last week's Edition (1-9-09) of THE DRAMATIC MIRROR, by Mr. Sheedy of Schenectady, N. Y., was not done so with any intention of infringing upon the rights of Mr. David Livingston. Yours truly, F. J. SHEEDY.

FRED ZIETZ AT LIBERTY-SPRING Eclectic Dancing Party. Address

Kennington Theatre, Pantomime, London Offers Invited for the States

I SKETCHES For VAUDEVILLE WORK

Generally have one or two on hand.

M. H. LINDEMAN, P. O. Box 244, Brooklyn, N. Y.

The Johnson Students

"Clubmaniacs"
IN ONE YELL

Address PAT CASEY

Charles Horwitz

Sketches from the Pen of Horwitz are the best in

Vaudeville. His record speaks for itself. Over One

Hundred Hits now playing. Order that Sketch, Play-

et, Song, Monologue or Patter from

CHARLES HORWITZ Room 318, Knickerbocker Theatre Building

1402 Broadway, New York

KATIE BARRY San Francisco, July 12, 1908. Orpheum Circuit.

Written by Charley Case. CASE PUBLISHING CO., Lockport, N. Y.

Price, 25 cents.

"CHARLEY CASE'S FATHER"

Written by Charley Case. CASE PUBLISHING CO., Lockport, N. Y.

ELIZABETH M. MURRAY

IN VAUDEVILLE

BOOKED SOLID UNTIL AUGUST, 1909

Nan Engleton

VAUDEVILLE

New Act in Preparation for Next Season.

MAYME REMINGTON

And Her PICKANINNIE MINSTRELS

An Original Comedy, Staged by Myself—MAYME REMINGTON

Copyright applied for. Permanent address, Hotel Gerard, 44th Street, New York.

VALERIE BERGERE

And Her Company

Repertoire of Playlets

Play "United" Time

HELLO!

SAY!!

LISTEN!!!

CHARLOTTE TOWNSEND

The ORIGINAL Hotel "Switchboard" Girl

UNITED TIME

ALBERT SUTHERLAND, Mgr.

"Zit," in New York Journal, Nov. 7, 1908, said.

"If anybody will show me a more honest, upright, full-fledged, non-explosive original and all-at-home comedian, then

JAMES HARRIGAN

I will present him with a diamond pin."

MR. and MRS. GENE HUGHES

Permanent address, 147 W. 45th St., N. Y.

Member V. C. C.

Vacant in Vaudeville

Member V. C. C.

MISS JOSIE AINSLEY

Same as James J. Morton

(Member V. C. C.)

Will M. Cressy and Blanche Dayne

Busy Playing and Writing Cressy Sketches

Squire's Notes:—The toughest case I ever had was tryin' to draw up a will for a stutterin' feller whose name was William Witherill Wilkins.

MONDA GLENDOWER AND RAYMOND MANION

In "A CHRISTMAS ON THE COMSTOCK," by Harry D. Cottrell

One of the largest and best scenic productions in Vaudeville. En route. Booked solid until September.

Address all mail care Mirror.

Member V. C. C.

RAYMOND

THOS. J. RYAN — RICHFIELD CO.

Booked Solid This Season

In Preparation—Fourth Act of the HAGGERTY SKETCHES by Will M. Cressy.

W. S. CLEVELAND'S PRUDENTIAL VAUDEVILLE EXCHANGE

Suite 625-635-637 Knickerbocker Theatre Building. 1402 Broadway, NEW YORK

We Book Theatre, Clubs, Parks, Fairs, Banks, Churches, Picture Houses. TRUST ALL ALIVE. Control 500 Ac.

OUR EFFICIENT SERVICE INSURES SUCCESS OF YOUR ENTERPRISE. ASK ANYBODY

NEW DEPARTMENT THEATRE, PARKS, FAIRS, BAPTIST, SODA, LEISURE, OPERA, HUMOR, FURNISHED

THEATRICAL SUPPLIES, THEATRICAL EQUIPMENT, THEATRICAL BOOKS, THEATRICAL PAPERS, THEATRICAL PUBLICATIONS.

THE MIRROR is the Official Organ of
THE VAUDEVILLE COMEDY CLUB

VAUDEVILLE COMEDY CLUB

NEWS FROM ALL OVER THE COUNTRY—MANY
MEMBERS NOW PLAYING IN TOWN.

Letters Received Tell of Many Successes of Our
Brothers in All Parts of the World—New Acts
to Be Presented by Vaudevillians of the Club.

Armstrong's famous electric dance, which was seen in vaudeville with the Eight Vaasa Girls, has made a big hit in one of the London pantomimes. He is also the owner of the Navaho Girls and the Four Seasons, all of which he expects to reproduce on the other side, and after leaving London he will take up a tour of the world. He has had offers to play Japan and Australia.

Monday afternoon, Jan. 18, William Hammerstein sent around to the club for a full stage act to take the place of Claude Gillingwater and company. As all of the members of the club who have such an offering are busy, nothing could be offered him.

Johnnie Johnson left on Sunday night for Washington, where he is playing this week at Chase's. During his stay at the capital he will call on "Toddy" and sing his latest success, "Did He Run?"

Mr. and Mrs. Gene Biggs in their successful sketch, "Supposing the Press," are playing the Orpheum Circuit.

H. G. Knowles presided at the meeting in the club house on Sunday night. Several important matters were discussed and passed upon.

Mr. and Mrs. Howard Truesdell are playing the Sullivan-Connidis Circuit in their screamingly funny playlet, "A Corner in Hair."

Homer B. Mason and Margarette Keeler have left Chicago and are now on tour with their sketch, "A Stubborn Cinderella."

Nita Allen tried out a new act called "The Wonder Child" at the Grand Opera House recently. Now she is wondering how she is going to get time. Joke!

Yocco was on the same stage with James J. Morton and Harry Corson Clarke.

Bob Carter is playing Allentown this week. Also his far overcoat.

James Moore dropped a roll of \$60 the other day. When he picked it up there was only \$20 left. James is wondering who the rapid fire lifter was.

Lee Harrison is now in Chicago. The city is a bit brighter although the sun is seen no oftener.

Frank Bush and Billie Dillon are on the opening bill at the New American Music Hall in Chicago this week. Bush was formerly at the Garage Theatre.

Wynona Lee is at Montreal, in Montreal, this week.

Word was received at the club from Fred Ray, who has been very ill in Philadelphia, that he is on the road to a rapid recovery.

Myron Gilday is playing his new sketch over United Time. His characterization will be similar to David Warfield's work in "The Music Master." He is to produce the act on Feb. 1, but owing to the fact that he lost sixty cents in a pinhole game, he has postponed the opening for a few weeks.

Master Gabriel is West playing the title role in "Little Nemo."

John Boone (John A. Boone and Company) introduced his new act to the public Jan. 4-5. His act was one of the biggest hits ever pulled off in Morristown, Pa., at the Garrick Theatre. The title of the act is "Down and Out." As Lucky Lorine he does some very clever comedy work, and keeps the audience enthralled the entire time that he is on the stage. He is ably assisted by Lillian Brockwell.

Gillahan and Murray are sending out several artistic photographic postal cards. Their pictures appear on each, being a strikingly good resemblance.

Al. Lawrence writes from Atlanta, Ga.: "No, I'm not dead, but 'thirty' is down here. Of course the fragrance of the Eastern Hillside tulips and magnolias that are not peeling their welcome heads in reply to my 'personal' appearance here is far more fragrant than those 'horrid' barooms. They have a new name for them down here since Jan. 1—'soda-pop'—cute name, with plenty of meaning. You must use facial expressions when calling for the different flavors. If it's 'Lemp's,' why just smile with the right eye. Budweiser, smile long and loud. If it's a Scotch highball, just smile a smile—another smile, and soon there's miles and miles of smiles. I am listed on the entertainment programme at the banquet to be given in honor of that 'big' fellow, Hon. William H. Taft. I think he's going to 'butt' in Friday night, the 15th inst., and partake of that 'pimento' and 'ram' food, and I will certainly last with Southern hospitality. I viewed the site of William Morris' new theatre here. The foundation has started and it is located in the best part of this city and means a fortune if proper bills are presented. The Orpheum Theatre here is certainly offering some great bills, but the audiences here are, fortunately, rich (probably from the Civil War time), but ignorant to Northern vaudeville."

Henry Travers has purchased the rights to Mason and Keeler's sketch, "Booked by Crook," for restricted time.

Allen Shaw will sail for Europe Jan. 30 on the steamer "Baltic."

Several volumes of books were received last week from Roland West for our rapidly increasing library.

Beatrice McKenzie and Walter Shannon will enter a production of Jessie Laskay's, opening in New York about March 15 at the Fifth Avenue. It will probably be the largest production ever made in vaudeville.

Myron M. Gilday produced a new sketch at the Olympic Theatre on Jan. 9, called "Song of Fire."

He will play United time in the vehicle. It is said he has been so successful in their little playlet, out of sight, have occurred a new one-act play called "The Gossamer" and will shortly produce it. They wish it distinctly understood that this mouse is not related in any way to The Blue Mouse of Clyde Fitch.

Robert Carter and Katherine Waters have just concluded a successful engagement over the Bennett Circuit in their latest sketch, "Excess Baggage," written by Louis Weelyn. They will shortly begin a tour on the United Booking Offices' time.

Emmett Devoy and Tom Ryan are on the same bill at Keith and Proctor's One Hundred and Twenty-fifth Street Theatre this week. They are still making lambs at the good old Haggerty of Creasy creation. Eddie Grant has been delegated to represent the V. C. C. at the American Music Hall this week.

Matthews and Ashley are over at Hammerstein's this week. The Hold-Up continues to cause laughter and tears, and it was only last week that the act was next to the biggest hit on the bill at the Alhambra.

Bert Levy is playing the Colonial this week, drawing his clever cartoons with his artistic electrical effects.

Cliff Gordon is at Blaney's this week, with a new and extremely funny monologue. Cliff is slowly leaving our language but his dialect is still strong.

Bobby North with his now famous monologue, and Grand Olden, is at the Colonial this week.

At the Colonial Theatre this week are Bert Levy, Bobby North, Kennedy and Rooney and Pat Rooney, a good representation of V. C. C. members.

World and Kingston, Cameron and Flanagan, and William H. Thompson are delegates of the Club at the Alhambra this week. The latter veteran actor is making new records at each performance of Waterloo in the way of "curtains" and "bow."

ALLIED VAUDEVILLE MEETING.

In the St. James Building, Broadway and Twenty-ninth Street, on last Wednesday, Jan. 13, a meeting of the Allied Vaudeville Managers was held for the purpose of, it is said, of further solidifying their interests. Keith and Proctor, Percy Williams, Martin Beck, Kael and Castle, William Hammerstein, and the entire Eastern and Western managers working with the United Booking Offices are said to have been present.

The object of this meeting is said to have been to discuss the attitude of the managers interested toward the performer, with the view of eliminating permanently any players who will not conform to the rules and business methods of the Booking Offices, from future time in any houses controlled by this concern. Nearly three hundred vaudeville houses are affected by this movement.

None of the managers interested would give out any statement.

TOM WATERS' SUCCESS.

Tom Waters, now starring as Nott, the Tailor, in "Coming Thro' the Rye," is constantly receiving most laudatory press notices from the best critics throughout the country regarding both his work as a comedian and as a pianist. From the tenor of the notices it would seem that Mr. Waters is regarded as one of the coming character comedians. His work in vaudeville has always shown unique and original methods. On Jan. 10 he celebrated his thirty-sixth birthday and twentieth year in the business. He began his career with Charles McCarthy in One of the Boys as pianist and assistant property boy at \$17.50 a week. Later he played the part of Rats, a neophyte, and his success decided his career as an actor.

MUSIC PUBLISHERS.

A Beautiful Child Song

"If You Won't
Be Good to Me"

By FELIX F. FEIST and JOEL P. CORIN

SLIDES FOR IT, TOO

PUBLISHED BY

LEO FEIST

134 West 37th St., New York City

TEAMANS AND HARRIGAN.

What would undoubtedly prove a most delightful reminiscence of days gone by is the planned alliance as a vaudeville combination of Annie Yeaman, Edward Harrigan, and possibly Willis P. Sweatman. Robert Hilliard has for some time past been devoting to bring the two former players together in a vaudeville playlet, and it is very likely that he may succeed in the near future. Mr. Hilliard has the vehicle, which is by Benjamin F. Barnett, a local newspaper man. Eddie and Eddie, and Miss Yeaman are both anxious to join hands once more, it is said, and the happy thought of the possible addition of Mr. Sweatman is an added idea of Mr. Hilliard's.

When seen by a MIRROR representative regarding the coalition, the actor-manager said: "Of course this is all tentative upon Mrs. Yeaman's being able to fulfill such an engagement. She is now playing under William Morris' direction, and this may possibly prevent her from appearing with Mr. Harrigan. When I return from my trip to Chicago in a couple of weeks the matter will probably be settled."

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their data well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adair, Eddie—Sun, Springfield, O. Adamini and Taylor—Fulton, Bklyn. Adams, Edward B.—Palace, London, 15-Feb. 14. Adams, Marcelline—Orph., Sioux City, Ia., Olympic, Chgo., 25-30. Adams and Mack—Fulton, Bklyn. Adelaide—Grand, Pittsburgh, 25-30. Adelman, Joseph—Keith's, Columbus, O. Adelmar, Chico—Troupe—Poll's, Bridgeport, Conn. Alabamians and Scotti—Circus Carre, Amsterdam, Holland—Indefinite. Alfarnabi, Sadie—Lyric, Newark, N. J. Ali, Hassan Ben—Temple, Detroit, Mich. Allen, Ruth—K. and P. 125th St., N. Y. C. Allen, Violet—Keith's, Phila. Allison, Mr. and Mrs.—Orph., Butte, Mont., Orph. Salt Lake City, U. 25-30. Alpine Troupe—Bijou, Grand Rapids, Mich. Amatis Sisters—Columbus, Cincinnati, O. American Sisters—Six-String, Buffalo, N. Y. Anderson and Golino—O. H., Pittsburgh. Angeles—Empire, Paterson, N. J. Arlington, Four—Poll's, Springfield, Mass. Armstrong and Verne—Orph., Spokane, Wash. Artis Bros.—Keith's, Phila. Astkeland—Maj., Galveston, Tex. Astaire, The—Orph., Seattle, Wash. Avery and Hart—Colonial, N. Y. C. Avon Musical—Poll's, Scranton, Pa. Baader-La Velle Trio—People's, Cedar Rapids, Ia., Star, Chgo., 25-30. Balloons, The—Columbia, Pottsville, Pa. Balogh, Four—Columbia, Cincinnati, O. Barnes, Stuart—Proctor's, Newark, N. J., Chasc's, Washington, 25-30. Barnes and Crawford—Keith's, Providence, R. I. Poll's, Worcester, Mass., 25-30. Barrett, Marjorie—Grand, Victoria, B. C. Barrington, Sam—Harrigan, Chgo. Barrons and Lancaster—Keith's, Phila., 25-30. Barry, Katie—Maj., Des Moines, Ia. Barry and Hughes—Columbia, Cincinnati, O. Mary Anderson, Louisville, 25-30. Barry and W. W. Edwards—Paterson, N. J., K. and P. 5th Ave., N. Y. C., 25-30. Barry, Mr. and Mrs. Jimmie—Grand, Pittsburgh. Bathing Girls—K. and P. 5th Ave., N. Y. C. Beam, Will—Sun, Springfield, O. Beavans and Maridor—Arcade—Minot, N. D. Bedard and Gedard—Bennett's, Hamilton, Can. Bedell, Walter H.—Fantagen, Seattle, Wash. Believable Brothers—Maryland, Balt. Bellong Brothers—K. and P. 125th St., N. Y. C. BERGERE, VALERIE—Hippodrome, Cleveland, O., 18-30. Bernhard, Ethel—Fulton, Bklyn. Bernhard—Empire, Hoboken, N. J. Beyon, Ben, and Brother—Hathaway's, New Bedford, Mass. Big City Quartette—Mary Anderson, Louisville, Ky. Keith's, Cleveland, O., 25-30. Binn, Binn, Binn—Poll's, Waterbury, Conn. Binn, Binn and Binn—Bennett's, Ottawa, Can. Bison City Four—Poll's, Scranton, Pa. Bissell and Scott—Maj., Chgo. Black and Jones—Harrigan, Chgo. Black, Violet—American, St. Louis. Boudot, Troupe—Keith's, Columbus, O. Boothill Troupe—Keith's, Montreal, Can. Bowes, Walter and Crooker—Orph., Spokane, Wash. Brandon, Sarah, and Ben S. Mears—Lyric, Mobile, Ala., Maj., Montgomery, 25-30. Bratz, Selma—Hippodrome, Cleveland, O. Brenon, Herbert, and Helen Downing—Star, Chgo. Browne, Beautes—Lincoln Sq., N. Y. C. Brown Brothers—Maj., Dallas, Tex. Brown, Buster—Orph., Bklyn. Brown, Buster—Orph., Phila. Brown and Edwards—Circus, Bklyn. Brown and Edwards—Unique, Minneapolis, Minn. Bryant and Saville—Orph., Dubuque, Ia. Bryant, Lorraine—Wilson's, Mason City, Ia., Empire, Waterloo, S. D., 25-30. Bulger, Irene—Maj., Chgo. Burt, Laura, and Henry Stanford—Poll's, New Haven, Conn., Poll's, Bridgeport, 25-30. Burton and Vass—22 Haskins St., Providence, R. I. Bush, Frank—American, Chgo. Byrne and Herman—Grand, Indianapolis, Ind. Byrne Brothers—Keith's, Boston, Mass. Hyatt and Laundram—Orph., Portland, Ore. Callan and Smith—Star, Seattle, Wash. Christy and Willis—Hathaway's, Lowell, Mass. Circumstantial Evidence—Orph., Bklyn. Clark and Turner—Unione, Dickinson, N. D. Capitaine, Alcide—Bennett's, Ottawa, Can. Carleton, Al—K. and P. 5th Ave., N. Y. C. Carletta—Proctor's, Albany, N. Y. Carrey Brothers—Chase's, Washington, 25-30. Carrey, Thomas—Marion and Mt. Vernon, O., Cincinnati, 25-30. Carson and Willard—Greenpoint, Bklyn., Orph., Allentown, Pa., 25-30. Carus, Emma—American, Chgo. Ceballos, Harriet and Rosalie—Orph., Omaha, Neb. Chambres, Lya—Orph., Memphis, Tenn., Orph., New Orleans, La., 25-30. Chant—Duchess, Balham, 18-23, Empire, Croydon, 25-30. Chant—Empire, Holborn, Feb. 1-6, Empire, Islington, 8-13. Chiquita—Grand, Cleveland, O. Chissino—Hathaway's, Brockton, Mass. Christy and Willis—Hathaway's, Lowell, Mass. Circumstantial Evidence—Orph., Bklyn. Clark and Turner—Unione, Dickinson, N. D. Claudine and Scarlet—Orph., Spokane, Wash., Orph., Seattle, 25-30. Clifford and Burke—Keith's, Phila.

Clipper Comedy Quartette—Star, Chgo. Clive, Henry—Columbia, Cincinnati, O. Clure, Raymond—Star, Chgo. Cohan and Spenser—American, St. Louis. Conley, Anna and Eddie—Orph., Dayton, O. Conkey—Haymarket, Chgo. Conway and Le Maine—Poll's, New Haven, Conn., Poll's, Waterbury, 25-30. Cook and Stevens—Cook's, Rochester, N. Y. Cooper and Robinson—Hammerstein's, N. Y. C. Cooper, Bert—Globe, Syracuse, N. Y. C. Country Chorus—Star, Seattle, Wash. Courtney, Billy—Empire, Paterson, N. J. Courtney, Jane—Grand, Indianapolis, Ind. Courtright, William—American, N. Y. C. Courtney and Jeannette—Fairland, Bristol, Tenn. Cowley and Delle—Orph., Zanesville, O. Cox, Ray—Keith's, Phila.

Craig, Lawrence—Empire, Paterson, N. J. Crane, Mr. and Mrs. Gardner—K. and P. 5th Ave., N. Y. C. Crane, K. and P. 125th St., 25-30.

CRIMSON, WILLIE M. AND BLANCHE DAYNE—Keith's, Portland, Me., Colonial, N. Y. C., 25-30. Crofts, Dick—Orph., Seattle, Wash., Orph., Portland, Ore., 25-30. Crossan, Henrietta—Colonial, N. Y. C. Cunningham and Marion—Orph., Reading, Pa., Shen'a, Buffalo, N. Y., 25-30.

Crosby, Anna—Empire, Bristol, Tenn. Croxall, Dick—Orph., Seattle, Wash., Orph., Portland, Ore., 25-30.

Crown and Le Maine—Poll's, New Haven, Conn., Poll's, Waterbury, 25-30.

Cook and Stevens—Cook's, Rochester, N. Y. C. Cooper and Robinson—Hammerstein's, N. Y. C.

Cook, Bert—Globe, Syracuse, N. Y. C.

Courtney, Billy—Empire, Paterson, N. J.

Courtship, Jane—Grand, Indianapolis, Ind.

Courtwright, William—American, N. Y. C.

Courtney and Jeannette—Fairland, Bristol, Tenn.

Cowley and Delle—Orph., Zanesville, O.

Cox, Ray—Keith's, Phila.

Craig, Lawrence—Empire, Paterson, N. J.

Craig, Tom—Trio—Haymarket, Chgo.

Craig, Bert—Globe, Syracuse, N. Y. C.

Craig, Bert—Orph., Reading, Pa., Shen'a, Buffalo, N. Y., 25-30.

Craig, Bert—Orph., Portland, Ore., 25-30.

C

Kratzen, The—Apollo, Vienna, 1-31. Central, Chemnitz, Ger., Feb. 1-15.

Krenka Bros.—Keith's, Portland, Me.

Kurtis, Busse—Castle, Bloomington, Ill., Maj. St. Paul, Minn., 27-30.

La Fleur, Joe—Orph., St. Paul, Minn.

La Brothers—Casino, Buenos Ayres, S. A.—indefinite.

La Petite Revue—Orph., Reading, Pa., Orph., Harrisburg, 21-30.

La Voix and Cross—Hippodrome, Cleveland, O.

La Vine-Clemson Trio—She's, Buffalo, N. Y., Chase's, Washington, 25-30.

La Vine and Leonard—Maj. Chgo., Maj. Milwaukee, Wis., 26-30.

Lady of the Green Veil—R. and P. 125th St., N. Y. C.

Lake and Borgs—Atlantic Garden, N. Y. C.

Lampe, Max—Family, Carthendine, Pa.

Lange, London—Johnnie—K. and P. 125th St., N. Y. C., Keith's, Providence, R. I., 25-30.

LASKY'S "PIANOPHONIENS" (JESSE L.)—Orph., Allentown, Pa., Maryland, Baltimore, 25-30.

Lasky's At the Country Club—Poll's, Waterbury, Conn., Trent, Trenton, N. J., 25-30.

Lasky's Birdland—Keith's, Boston, Mass., Poll's, Waterbury, Conn., 25-30.

Lasky's Love Waltz—Poll's, New Haven, Conn., Keeney's, Roklyn, 25-30.

Lasky's Hobo—Columbia, Cincinnati, O., Orph., Atlanta, Ga., 25-30.

Lasky's Military Octette—Garrick, Wilmington, Del., Greenwich, Roklyn, 25-30.

Lasky's Night on a House Boat—Greenpoint, Roklyn, Orph., Reading, Pa., 25-30.

Latin Quarter—Grand, Pittsburgh.

Laughlin, Anna, and Joseph Howard—Chase's, Washington.

Lavigne, Abe—Haymarket, Chgo.

Lavigne Sisters—Haymarket, Chgo.

Law, Walter—Proctor's, Albany, N. Y.

Lawler, Charles—Hathaway's, Lowell, Mass.

Lawrence, Al—Keith's, Columbus, O., Maj. Johnstone, R. and P. 125th St., N. Y. C.

Le Clair, Harry—Proctor's, Albany, N. Y., Hudson, Union Hill, N. J., 25-30.

Le Clair and Sampson—Haymarket, Chgo.

Le Clair, John—Family, Butte, Mont., 25-30.

Leech, Al—Maj. Johnstone, Pa.

Le Roy and Le Vannion—Bennett's, Ottawa, Can.

LEIGHN—LIBLE—Colonial, Lawrence, Mass., Keith's, Providence, R. I., 25-30.

Lelloitta, Tessa—Poll's, Springfield, Mass.

Leipzig—Orph., Roklyn, Keith's, Phila., 25-30.

Levitt, Billy—Hannigan's, N. Y. C.

Leonard, James and Eddie—Haymarket, Chgo.

Leonard, James and Eddie—Haymarket, Chgo.

Lettom, J. W.—Victoria, Wheeling, W. Va.

Lester, Harry B.—Maryland, Balt.

Levy, Bert—Colonial, N. Y. C.

Levy, Mr. and Mrs. Jules—Garrick, Wilmington, Del.

Lincoln Military Four—Family, Chester, Pa.

Lewis and Green—Maj. Des Moines, Ia.

Lindsay, Fred—Empire, New Cross, 18-22, Empire, Holloway, 25-30, Olympia, Liverpool, Feb. 1-4.

Lingwood, Four—Maj. N. Y. C.

Lloyd, Alice—R. and P. 5th Ave., N. Y. C.

Lloyd, Bert—Colonial, Nutfield, Vt.

Lloyd and Whitehouse—American, N. Y. C.

Lockwood and Bryson—Maj. Birmingham, Ala.

Lodge and Tilly—Chase's, Washington.

Long Acre Quartette—Bennett's, Ottawa, Can.

Lorraine, Oscar—Bennett's, London, Can., Bennett's, Hamilton, 25-30.

Louis, Miles—Lincoln Sq., N. Y. C.

Lubina, Four—Maj. Houston, Tex.

Lucca, Jimmie—Alhambra, N. Y. C.

Luce and Luce—Maj. Lebanon, Pa.

Ludlow—Chase's, Washington, 25-30.

Lutz, Bassett's, Toronto, Can.

Lyons and Parks—Empire, Detroit, Mich.

Mack, Wilbur—Keith's, Boston, Mass., Keith's, Portland, Me., 25-30.

Mattland, Mabel—Columbia, Cincinnati, O.

Majestic Musical Four—Orph., Roklyn, Alhambra, N. Y. C., 25-30.

Maltz, Frank—Family, Chester, Pa.

Mann, Billy—Maj. Jackson, Mich.

Marcel's Studio—Hippodrome, Cleveland, O.

Marcus—Colonial, Newark, N. Y.

Maschino—Central, Roklyn.

Martin, Brodie—Keith's, Phila.

Martinetto and Sylvester—Keith's, Cleveland, O., Empire, Hoboken, N. J., 25-30.

Martyns, Great—Maj. Galveston, Tex.

Martyns—Garrick, Wilmington, Del.

Matthews and Ashley—Hammerstein's, N. Y. C.

Maxim's Models—Maj. Jackson, Mich.

Mayo, Charles—Keith's, Phila., 25-30.

McAllister, Hall—Orph., Denver, Colo.

McGoy, William—American, N. Y. C.

McDonald and Simms—Empire, Balt.

McDonald, Chas., and Reading Sisters—Orph., Boston, Pa.

McDowell, John and Alice—Ceramic, R. Liverpool, 0. Grand, Uniontown, Pa., 25-30.

McIntyre and Heath—Maryland, Balt.

Mckay, Jack—Greenpoint, Roklyn.

McKinley, Mabel—Lotte, Newark, N. J.

McKenna—Bennett's, Montreal, Can.

McKenna—Bennett's, Montreal, and Walter Shanno—Temple, Detroit, Mich.

McKinnon's—The—Hippodrome, Cleveland, O.

McNish and Penford—Orph., Harrisburg, Pa.

McPhee and Hill—Orph., Memphis, Tenn.

McWalters and Tyson—She's, Buffalo, N. Y.

Melotte Twins and Clay Smith—Orph., New Orleans, La.

Meredith Sisters—Poll's, Bridgeport, Conn.

Merian's Dogs—Orph., Los Angeles, Cal.

Meyer, Hyman—Orph., Los Angeles, Cal.

Milley and Carlson—Keith's, Columbus, O., 25-30.

Milner, Katherine—R. and P. 5th Ave., N. Y. C.

Mills—Clyde—Grand, Vancouver, B. C., Grand, Tacoma, Wash., 25-30.

Morris and Wiser—Central, Streeten, Ger., 16-31.

Morgan and McGarry—Maj. Ann Arbor, Mich.

Morris, Felice—Orph., Kansas City, Mo., Maj. Des Moines, Ia., 25-30.

Mosher Bros.—Columbia, Cincinnati, O.

Moskin, Frank, and Maude Lillian Berri—Olympic, Chgo.

Moskoff, The—Maj. Dallas, Tex.

Murphy, Mr. and Mrs. Mark—Greenpoint, Roklyn.

Murphy and Williams—Lincoln Sq., N. Y. C.

Murphy, Elizabeth—Haymarket, Chgo., Maj. Chgo., 25-30.

Murray Sisters—Orph., Trixie.

Murnau, Tom—Poll's, Wilkes-Barre, Pa.

Nelson and Otto—Colonial, N. Y. C.

Nevins and Arnold—Hammerstein's, N. Y. C.

Niblo's Birds—She's, Buffalo, N. Y.

Nichols Sisters—Keith's, Boston, Mass.

Night at the Circus—Grand, Pittsburgh.

Nightow, Four—Grand, Indianapolis, Ind.

Nilon's Ballet—Maryland, Balt.

Nobbs and Brooks—Bijou, Oak Park, Ill.

Norrie—Donovan—Whisper, Can.

North, Bobby—Colonial, N. Y. C.

Novak, The—Auditorium, Lynn, Mass., 25-30.

Novello—Hammerstein's, N. Y. C.

Novelty Dancing Four—Mary Anderson, Louisville, Ky.

Nye, Ned—Maryland, Balt.

Odell, Maude—American, N. Y. C., American, Chgo., 25-30.

Ogilivie, Jack, and Grace Gilmore—Crystal, Wilmington, N. C.

Olivier—Trotter—Proctor's, Newark, N. J.

Orth and Farn—Main St. Peoria.

Orr, Nelson, and Studman—Bennett's, Hamilton, Can.

Parry, Charlotte—Hammerstein's, N. Y. C.

Pauline—Shubert, Utica, N. Y., Proctor's, Troy, 25-30.

Pearl and Yocco—Proctor's, Albany, N. Y.

Perrin, Mile—Grand, Indianapolis, Ind.

Petrie—Zouave—Lyric, Newark, N. J.

Pellissier Brothers—Poll's, Worth, Tex.

Phillips—Edna—Columbia, St. Louis.

Pierrots, Seven—Maj. Chao.

Piper, Franco—Alhambra, N. Y. C.

Plomaya, The—Empire, Paterson, N. J.

Pollard—Mary Anderson, Louisville, Ky.

Potts Brothers—Vaudeville, Wichita, Kan., Vanderville, Topeka, 25-30.

Potts, Eddie and Mildred—Haymarket, Chgo.

Powers Bros.—Franca, Montreal, Can.

Prampin, Musical Four—Orph., Canton, Ill.

Pratt and Stevens—Star, Chgo., Bijou, Dubuque, Ia., 25-30.

Primo—Quartette—Bijou, R. City, Mich.

Pucks, Two—Columbia, St. Louis.

Quaker City Quartette—Lyric, Newark, N. J.

Quartette, The—Hippodrome, Cleveland, O.

Quigley Brothers—Empire, Paterson, N. J.

Quirk, Mr.—Orph., Roklyn.

Rafayette's Dogs—K. and P. 5th Ave., N. Y. C.

Rainbow Sisters—Bijou, Quincy, Ill., O. H., Chapman, 25-30.

Rajah, Princess—Hammerstein's, N. Y. C.

Randal—Maj. Grand, Joliet, Ill., Orph., Bloomingdale, 25-30.

Ramso Sisters—Lyric, Newark, N. J.

Rastine and Banks—Grand, Clapham, 18-22, Orpheum, Budapest, Hungary, Feb. 1-28.

Razmond and Caverly—Columbia, St. Louis.

Raymond and Harper—Niagara, Niagara Falls, N. Y., Vanderville, Binghamton, 25-30.

Raymond, Ruby—Poll's, Springfield, Mass.

Rayo, Al—Poll's, Wilkes-Barre, Pa.

Ray's, Fred—Pines—Olympic, Chgo.

Reading Singers—Orph., East, Pa.

Reed, Queen—Orph., Zanesville, O.

Refford and Winchester—Orph., Memphis, Tenn.

Redus, Derr—Varieties, Terra Haute, Ind.

Reed, John—Maj. Montgomery, Ala.

Reiff Bros.—Grand, Indianapolis, Ind.

Remington, Mayme—Keith's, Boston, Mass.

Renards, Three—Maj. Johnston, Pa.

Renne Family—Maj. Birmingham, Ala.

Reno, Geo. B.—Hathaway's, Lowell, Mass.

Rendell, May—Bijou, Jackson, Mich.

Reynolds and Duran—Maj. Hartford, Conn.

Ridell, Eddie—Maj. Little Rock, Ark., Maj. Fort Worth, Tex., 25-30.

Rich and Howard—Keith's, Phila.

Richards, Great—Poll's, Bridgeport, Conn.

Rigby, Arthur—Family, Chester, Pa.

Ring, Julie—Maj. Chgo.

Ritter, Max, and Grace Foster—South London, 18-22, Willesden, 25-30, Islington, Feb. 1-6.

Ross and Stevens—Star, Chgo.

Roberts, Hayes and Roberts—Hathaway's, Lowell, Mass.

Robisch-Childress Trio—Princess, Alliance, O., Orph., Franklin, Pa., 25-30.

Rockwood and Conway—Maj. Houston, Tex.

Rogers and Deely—Orph., Oakland, Cal.

Rogers and Mackintosh—Star, Muncie, Ind., Phillips, Richmond, 25-30.

ROLFE'S "PARADISE ALLEY" (R. A.)—Orph., Allentown, Pa., Greenpoint, Roklyn, 25-30.

Roll's Colonial Septette—Coliseum, London, 18-22, Empire, Shepherds Bush 25-30, Empire, Newcastle, Feb. 1-6, Empire, Glasgow, 8-12.

Roll's Fun in a Boarding House—Orph., Roklyn, Orph., Allentown, Pa., 25-30.

Roll's John McVeigh and College Girls—Orph., Roll's Six Little Girls and a Teddy Bear—Orph., Denver, Colo.

Roll's Ten Dark Knights—Grand, Birmingham, Eng., 18-22, Empire, Liverpool, 25-30, Empire, Edinburgh, Scotland, Feb. 1-6.

Rooney, Pat—Colonial, N. Y. C.

Rooney Sisters—Orph., Oakland, Cal.

Rosaire and Dorette—Keith's, Phila., 25-30.

Ross and Adams—Pantages, Tacoma, Wash.

Rube—Trio—Maj. Chao.

Rudell and Churchill—Orph., Salt Lake City, U., Orph., Denver, Colo., 25-30.

Rutherford, Fred—Grand, Pittsburgh.

Sadows Trio—Bijou, Duluth, Minn.

Salisbury, Marie—Maj. Birmingham, Ala., Maj. Little Rock, Ark., 25-30.

Salvagis—Orph., Oakland, Cal.

Sandwin, Thea—Maj. Des Moines, Ia.

Schultz, Beer—Proctor's, Albany, N. Y.

Schulze and Murray—Tempo, Detroit, Mich.

Schulz, Agnes, and Horace Wright—Shea's, Toronto, Can., Tempo, Detroit, Mich., 25-30.

Sedgewicks, Five—Acme, Goldsboro, N. C.

Selbina and Grayson—Maj. Johnston, Pa.

Semon Duo—Maj. Montgomery, Ala.

Severin—American, N. Y. C.

Seymour and Hill—American, N. Y. C.

Shaw, Aerial—American, N. Y. C.

Shean and Warren—Fulton, Roklyn.

Sheehan, Joseph F.—Tempo, Detroit, Mich., 25-30.

Sheid and Galle—Verti, Phila., People's, Phila., 25-30.

Shewshock and Berry—Empire, Hoboken, N. J., Empire, Paterson, 25-30.

Simpson, Cheribid—Orph., New Orleans, La.

Singer, Fred—Maryland, Balt.

Silva, Leo—Auditorium, Lynn, Mass.

Sinclair, Mabel—Mary Anderson, Louisville, Ky.

Smith and Brown—Wigwam, Trico, Grand, Vallejo, 25-30.

Smiths, Aerial—Central, Madgeberg, 16-30, Scala, Copenhagen, Denmark, Feb. 1-22.

Snyder and Buckley—Empire, Chgo.

Sonora and Stetson—Maj. Galveston, Tex.

Spiroli, Five—Olympic, Chgo.

Spinali Bros. and Mack—Wintergarten, Berlin, 1-31, Anello, Nuremberg, Feb. 1-22.

Stafford and Stone—Proctor's, Albany, N. Y.

Steger, Julius—Keith's, Phila.

Stewart and Diamond—Keith's, Phila.

Stetli—Charles—Colonial, Lawrence, Mass.

Stetli—Troupe—Bennett's, Hamilton, Can., Bennett's, London, 25-30.

SABER, JOSEPHINE—Empire, Johannesburg, South Africa, Feb. 1-4, 20.

Tansey, Eva—K. and P. 5th Ave., N. Y. C.

Taylor, Eva—Orph., Los Angeles, Cal.

Taylor and Buckley—Empire, Detroit, Mich.

Terry and Lambert—York 18-22, Harrogate 25-30, Liverpool, Feb. 1-6, Manchester, 8-12.

Thardo, Claude—Empire, Cincinnati, O., Sun, Springfield, 25-30.

Thompson, William H.—Alhambra, N. Y. C., Chase's, Washington, 25-30.

Thornton—Empire—Colonial, N. Y. C.

Trapell, Verna—Maj. Chao.

Trappell, Florence—Star, Seattle, Wash.

Trillers, The—Family, Chester, Pa.

Troubadours, Three—Bennett's, Hamilton, Can.

Trovato, Signor—Orph., Salt Lake City, U., 25-30.

Tunda, Harry—Maj. Houston, Tex.

Tully, May—Lincoln Sq., N. Y. C.

Tyler, Rose—Maj. Ann Arbor, Mich.

Usher, Claude and Fanny—Empire, Paterson, N. J.

Valadon—Maj. Des Moines, Ia.

Vandare—Bennett's, Phila., 25-30.

Vandale—Bennett's, Phila., 25-30.

Vanderly—Keith's, Providence, R. I.

Vera, N. Y. C., 25-30.

Van Camp—Alhambra, N. Y. C.

Van Buren and Cloe—Chillicothe, O., Findlay, and Postoria, 25-30.

Vance, Clarke—American, N. Y. C.

Van George, S.—Bijou, Bay City, Mich.

Van Hoff—Maj. Chao.

Van Felt, Ernest—Haymarket, Chgo.

Victoria, Vesta—Lincoln Sq., N. Y. C.

Vindal, The—Empire, St. Louis, Mo.

Von Verna—Keith's, Phila., 25-30.

Watke, Bert—Empire, Detroit, Mich., 25-30.

Waldorf, Wills—Holt—Temple, Detroit, Mich., 25-30.

Wales and Deaconess—Bennett's, Montreal, Can.

Walker, Nella—Keith's, Boston, Mass., Keith's, Portland, Me., 25-30.

Wallace, Mr. and Mrs. Hamilton, O.

Ward and Curran—Trent, Trenton, N. J.

Ward, May—Fulton, Roklyn.

Warren and Blanchard—American, St. Louis, Mo.

Watson, Fred, and Morrissey Sisters—Bennett's, Ottawa, Can.

Watson, Harry L.—Maj. Ft. Worth, Tex., Maj. Dallas, 25-30.

Weib and Connally—Orph., Butte, Mont., 25-30.

Weich, Bert—Columbia, Cincinnati, O.

Welch, Francis—Proctor's, Albany, N. Y.

Welch, Joe—Empire, Paterson, N. J.

Welch, Mealy and Montrose—Columbia, St. Louis.

Wells, Lew—Keith's, Phila.

Westworth, Estelle—Hippodrome, Cleveland, O.

Weston, Willie—Hathaway's, Lowell, Mass.

Whipple, Waldo—9th St. and Arch, Phila., Lubin's, Baltimore, 25-30.

White, Clayton, and Marie Stuart—Shea's, Buffalo, N. Y.

Whitelaw, Arthur—Bennett's, Montreal, Can.

Whittle, W. F.—O. H., Indianapolis, Ind.

Wild, Marshall P.—Maj. Chao.

Willard and Bond—Bijou, Battle Creek, Mich., Bijou, Jackson, 25-30.

William and Gordon—Star, Carnegie, Pa.

Wilmont, Cora—Maj. Ft. Worth, Tex., Maj. Dallas, 25-30.

Wilson, Frank and Joe—Maj. Chgo.

Winton's Sea Lions—Keith's, Phila.

Worthen—Stella—Olympic, Chgo.

Witt's, Bonnie—Lassies—Keith's, Phila., 25-30.

Wondette—Estelle—Yonkers, N. Y., 18-20, Newell, White Plains, 21-22.

Work and Over—Orph., Los Angeles, Cal.

Wormond's Dogs—Grand, Syracuse, N. Y., Colonial, N. Y. C., 25-30.

WORLD JOHN W. AND MINDELL KINGSTON—Alhambra, N. Y. C., Proctor's, Troy, N. Y., 25-30.

Worthley, Abbott and Minthorne—Keith's, Boston, Mass., Young Pier, Atlantic City, N. J., 25-30.

Wynn, Edna—Shea's, Buffalo, N. Y.

Wynn, Edna—Keith's, Montreal, Can.

Yamamoto Brothers—K. and P. 5th Ave., N. Y. C.

Yeamans, Annie—Fulton, Roklyn.

Young, America—Quintette—American, N. Y. C.

Young, Ollie, and Brothers—Bijou, Saginaw, Mich., Bijou, South Bend, Ind., 25-30.

ZANICIA, THE—356 West 145th St., N. Y. C.

Phone, 900—Audubon.

Zanettes, The—Hathaway's, Lowell, Mass., Hathaway's, Lynn, 25-30.

VAUDEVILLE JOTTINGS.

Genie Pollard has recovered her health and has returned to her work with the World Beaters' company. She has been one of the big features this past season with that company.

The Hippodrome management announce that they will have agreeable scenes of the Roosevelt expedition to Africa, which will be presented in the playhouse as they are received from Africa.

At the Orpheum, Denver, there appeared, during the week of Jan. 4, a new act called Mac and Marge, who bill themselves "reformed newspaper artists." Tom Mack was formerly an illustrator on a Salt Lake City newspaper, and the other member of the team, Meyer Marcus, was a cartoonist on the "Philadelphia Ledger," until recently. One of the artists draws a series of pictures, and the other in turn distorts and



ROMAINE FIELDING

"In a part like 'Jack Banjo,' Fielding would have jumped into stardom over night."—Billboard, Dec. 12, 1908.

MABEL VANN

"Mabel Vann will duplicate Thais Lawton's history. She possesses the same unmistakable talents."—Billboard, Dec. 12, 1908.

ENGAGED.

Member Actors' Society, New York City

THE MOVING PICTURE FIELD

(Continued from page 8.)

clarified or violence made too gory and shocking is another matter. Such pictures should be guarded against. They are, however, rare. In nearly all pictures where crime or violence is incidentally shown it is with the purpose of making it appear in an obnoxious light, and this sort of picture is to be commended.

VOLCANO PICTURES FROM HAWAII.

(Continued from page 8.)

HONOLULU, H. I., Jan. 2.—We are fortunate in having no R. E. Rossine, who takes his own moving pictures, develops them, and displays the positives. He claims to be the only man in the United States who completes the process and exhibits his own pictures. The film he took of his trip to the active volcano of Kilauea, showing the molten lava in motion, with all of its wonderful play of fountains and cascades, is one of the most interesting pictures ever shown.

HATS OFF AT THE COMEDY.

At the

CORRESPONDENCE

(Continued from page 18)

New England 3 pleased good house. Married for Money 9; co. and business good. Chancery-Seller on 15-16. Burke and Adams 9; Grandstock Feb. 1. **STAR** (G. B. Smith, mgr.): Grandstock and Millions 4-6, and Boston and West. Illustrated songs and moving pictures 7-9; good audience.—**DRAMA LAND** (W. E. McHugh, mgr.): King and Mason 4-6, and Fraley and Wilson. Drama, illustrated songs, and moving pictures 7-9; good audience.

HUNTINGDON—**OPERA HOUSE** (F. G. Earle, mgr.): Married for Money 10. **RIJOU** (H. H. Garland, mgr.): Arthur Long in musical specialties and monologues 7-9. Romances in high-class music 11-12. Walter Dotley in ballads and moving pictures 12. **ITEM**: The new Grand Theatre is completed and will be opened 20 by J. Clarence Harvey in Yankton. The first twenty-five seats were auctioned off 18 and brought high prices. This is one of the finest theatres of its size in the State, being a small model of the Mather at Altona.

OMAHA—**THEATRE** (F. S. Frazier, mgr.): Stars and Stripes (local) 6; good house; pleased. The Lion and the Mouse 7; good, to fine business. The Girl Question 11; smart attraction of season; 8. R. O. and books the record. The Great Divide 16. Paid in Full 18. Madam Butterfly 21.—**OPHEUM** (McCullough and Frazier, owners): Harry Wallace, Frank Swan, the Martinez Brothers, Clarence Burton, Frank and Wilson, Edison kinescope; big business; pleased.

ALTOONA—**MISHLER** (L. C. Mishler, mgr.): Kirk Brown and his excellent co. in repertoire pleased good business. Married for Money 18. The Three of Us 19.—**OPHEUM** (H. B. Hearn, res. mgr.): The bill this week is headed by our own town boy, Noddie Pagan, and he is bringing all his attractions to this place, which is filling them to the doors. The rest of the bill includes Hanson and Drew, Walter McMillen, the playlet The Lass o' Lockmen, and Orpheus.

BUTTLER—**MAJESTIC** (George N. Buttlar, mgr.): On Trial for His Life 1; two fair houses. Married for Money 2; two fair houses. A Merry New York Maid 4; light receipts. Grandstock 5 delighted very large house. Thunder and Sunshine 9. North Brothers, repertoire, 11-12; opened with John Jasper's life to capacity house. Other plays: The Gay Queen, The Millionaire's Wife, Divorces, The Charlatan Child, The Tuxedo, The American Lady, and The Serpent and the Dove. Cutler Stock co. 13-15 (except 22). The Great Divide 22.

WARREN—**LIBRARY** (F. R. Scott, mgr.): W. A. Whitelaw in Married for Money 11; pleased good house. The Great Divide 12; large house; entire satisfaction. Howe's pictures 20. Paid in Full 22.—**ITEM**: G. J. Hitchcock, mgr.: Bill 11-16 included the Darlings, Thomas D'Amato, harpist; Three Salomé acrobats; Farce and Williams, the Kunklers, musclemen; Marie Morelle, and pictures; business excellent.

POTTSVILLE—**GRAND** (C. M. Vandeville, mgr.): The Lion and the Mouse 7; fair house; pleased. The Choir Singer 9; big business; everybody delighted. Helen Grace co. week 12-17; capacity of house. Plays: Dorothy Vernon of Haddon Hall, Thelma, The Man on the Box, In the Palace of the King, The Devil, Report of Beaufort, Janice Meredith, House of a Thousand Candles, and The Spiders.

WEST CHESTER—**GRAND** (Nixon, Cohen and Harris Circuit, lessees): F. F. Small, res. mgr.): The Indian Maidens 7; topheavy house. My Dixie Girl 8; fair co. and house. Fanny Rice 9 pleased large audience. Janet Walborn in The Three of Us 11; large and well pleased audience. Joseph North 12; large business; fine co. Royal Italian Band 13. T. M. C. A. 13. J. G. Burkhardt, magician, 22, 23.

MEADVILLE—**ACADEMY** (Reis Circuit): Ben P. Mack, mgr.): Howe's pictures 7 pleased big business. The Girl Question 8; very good co.; made a decided hit, to packed house. The Great Divide 11.—**LYCUM** (W. E. Schatz, prop.): H. A. Albaugh, res. mgr.: Arthur Powell, musical comedian; Verne Phillips and the Three Cullenheims in The White Bell Boy, Seymour and dogs, to very large business.

EDINBURG—**THEATRE** (Johnson and Kline, prop.): T. A. Shaffer, res. mgr.): Alfred E. Aaron's production of The Devil 14.—**GRAND** (Gibson and Lafferty 4, 7; in songs and dances, Lottie Dwyer and her two dancing boys 6, 9. Litchell and Brown in the comedy sketch, His Last Case, 11-12; pictures and illustrated songs; fair, to large attendance.

WASHINGTON—**NIXON** (Reis Circuit Co., lessees): C. D. Miller, mgr.): The Thief Dec. 31; good, to large audience. Parisian Belles 1 pleased two fair houses. Al. G. Field's Minstrels 2 filled the house. Nixon, for Money 4 pleased filled house. A Merry New York Maid 6. Shadows of a Great City 13. Little Rivers 20. The Man on the Box (local) 22.

ROCKWOOD—**MAJESTIC** (Abraham Brothers, lessees): J. J. Lane, res. mgr.): Cutler Stock co. 11-18 opened to S. B. O. in Thorne and Orange Blossoms. **GRAND** (Walter Javens, lessee and mgr.): This house has been leased by Walter Javens and after some alterations will be opened as a popular price house.

KANE—**TEMPLE** (H. W. Sweely, mgr.): My Dixie Girl 5 to light business. On the Frontier 8. Fistic Stock co. 11-12.—**ITEM**: G. Brown and Doss, res. mgr.): Good business 4-9. Bill: Harry and Mae Howard, Charles Stowe, Sidney Jerome and co., Reed and Earl Reed's acrobatic dogs, F. R. McGee.

DU BOIS—**AVENUE** (A. P. Way, mgr.): Chancery Keefer co. opened 11 for week in repertoire to S. R. O.; well pleased. Ma's New Husband 19. Playing the Ponies 20. The Three of Us 22. Local 25. When Knightwood Was in Flower 27. The Caged Glee Club 28. Yama 29.

SOMERSET—**OPERA HOUSE** (W. D. Lambert, mgr.): Guy Brothers' Minstrels 5; good, to fair house. Vandeville 7-9; fair bill and houses. Lena Rivers 12; excellent, to good house. Billy the Kid 18.

ASHLAND—**GRAND** (Harry Landefeld, mgr.): Paid in Full 11; the most satisfactory performance ever given here. Playing the Ponies 14 to a large and well pleased audience.

CORRY—**LIBRARY** (Harry Parker, mgr.): We Are King 12; small business; pleased. Grandstock 13.—**ITEM**: The Continuous Theatre is playing to big business nightly.

WELLSBORO—**BACHE AUDITORIUM** (Dart and Dart, mgrs.): Grandstock 18.

ST. MARYS—**TEMPLE** (J. S. Speer, mgr.): On the Frontier 11; fair, to good business.

RHODE ISLAND.

PAWTUCKET—**KEITH'S** (Charles Lovenberg, mgr.): David R. Burlington, local mgr.): Albee Stock co. closed on account of illness of two of the principals, Jeanette Carroll and Ada Greenhalgh, both of whom are improving. The Merry Widow 14-16. James Kennedy co. week 18.

NEWPORT—**OPERA HOUSE** (Cahn and Cross, mgr.): The Merry Widow 7 delighted capacity. Slaves of the Orient 18, 19.

SOUTH CAROLINA.

NEWBERRY—**CITY OPERA HOUSE** (Barber and Baker, lessee and mgr.): Vandeville and pictures Dec. 20-22 to fair business. Vandeville and pictures 23-25; good, to fair business. A Knight for a Day 26. Vandeville and moving pictures on open nights.—**ITEM**: The Lyric, a vandeville and moving picture theatre, was recently opened here, with Mr. Jankowski as manager.

CHARLESTON—**ACADEMY** (Charles R. Matthews, mgr.): The Raven, played by Henry F. Ladd, with a good co. and beautiful scenery 8, 9 and matinee. The Cat and the Fiddle 11 pleased a house. Francis Wilson in When Knights Were Bold 12; won the hearty approval of a large audience. Jankowski 13. Annie Russell 15.

COLUMBIA—**THEATRE** (F. L. Brown, mgr.): Francis Wilson 11; good, to large house. Commonwealth Orchestra 12 pleased small audience. The Cat and the Fiddle 13 pleased good business. Annie Russell 14. Madame Calve and co. 18. A Knight for a Day 19. 20. Princess of Patches 22, 23. Cutler Stock co. 23.

ABBEVILLE—**CITY OPERA HOUSE** (Cobb and Sheathman, mgr.): Commonwealth Lady Orchestra 13; good performance to fair house. Harris-Parkinson Stock co. 14-15.

SPARTANBURG—Harris-Parkinson Stock co. 11-12 played to large, well pleased audiences. The Cat and the Fiddle 15; large advance sale.

SOUTH DAKOTA.

SIOUX FALLS—**THEATRE** (Maurice W. Jenkins, mgr.): Florence Davis in Under the Greenwood Tree Dec. 20; good house. Salome 1; two good houses; pleased. Under Southern Skies 5 pleased a good house. Honeymooners 6; excellent business and co.

Paid in Full 14.—**MAJESTIC** (James Latham, mgr.): Harlow and Kornick, the Four Haydens, Warren songs, together with moving pictures to excellent patronage.

YANKTON—**THEATRE** (M. W. Jenkins, mgr.): Under Southern Skies 6 to poor business; pleased. Wight Brothers' Theatre co. 11-16 opened in The Power of the Crowd to good business.—**ITEM**: Last week Manager M. W. Jenkins secured leases of three big houses in Lower Sioux City, Ft. Dodge, and Mason City. Manager Jenkins now has control of, besides the above houses, theatres in Sioux Falls, S. D.; Mitchell, S. D.; Yankton, S. D., and Norfolk and Columbus, in Nebraska.

WATERTOWN—**GRAND** (Oliver and Walker, mgr.): The District Leader 11 pleased good business.

ITEM: The new Grand Theatre is completed and will be opened 20 by J. Clarence Harvey in Yankton.

The first twenty-five seats were auctioned off 18 and brought high prices. This is one of the finest theatres of its size in the State, being a small model of the Mather at Altona.

YANKTON—**OPERA HOUSE** (F. G. Earle, mgr.): Married for Money 10. **RIJOU** (H. H. Garland, mgr.): Arthur Long in musical specialties and monologues 7-9. Romances in high-class music 11-12. Walter Dotley in ballads and moving pictures 12. **ITEM**: The new Grand Theatre is completed and will be opened 20 by J. Clarence Harvey in Yankton.

The first twenty-five seats were auctioned off 18 and brought high prices. This is one of the finest

TENNESSEE.

MEMPHIS—**LYCUM** (Clarence Weiss, mgr.): The Traitor had good houses 4-6. The Devil to excellent business 7-9. James K. Hackett in The Crisis and The Prisoner of Zenda to medium audiences 11, 12. The Old Homestead 13, 14. The Man of the Hour 18-23.—**OPHEUM** (Max Fabish, mgr.): Bond and Benton, the Seven Yullicans, Sheridan Simpson, Melotte Twins and Clay Smith, A. O. Dunham, Chinko, and Minnie Kaufman pleased 11-16.

BLIJOU (Benjamin S. Stainback, mgr.): The Cow Puncher enjoyed a good run week of 11-16. Mrs. Wilson 15-21.—**JEFFERSON** (A. B. Morrison, mgr.): The Jefferson Players pleased good audiences 11-16 in The Love Route, A Play Without a Name 18-23.—**CASINO** (Phil B. Isaac, mgr.): The Gay Morning Glory to fair business 11-16.

CHATTANOOGA—**SHUBERT** (F. R. Albert, mgr.): Blanche Walsh in When Knights Were Bold 5 pleased good business. **ITEM**: The Lions 9.

VERMONT.

MEMPHIS—**LYCUM** (Clarence Weiss, mgr.): The Traitor had good houses 4-6. The Devil to excellent business 7-9. James K. Hackett in The Crisis and The Prisoner of Zenda to medium audiences 11, 12. The Old Homestead 13, 14. The Man of the Hour 18-23.—**OPHEUM** (Max Fabish, mgr.): Bond and Benton, the Seven Yullicans, Sheridan Simpson, Melotte Twins and Clay Smith, A. O. Dunham, Chinko, and Minnie Kaufman pleased 11-16.

BLIJOU (Benjamin S. Stainback, mgr.): The Cow Puncher enjoyed a good run week of 11-16. Mrs. Wilson 15-21.—**JEFFERSON** (A. B. Morrison, mgr.): The Jefferson Players pleased good audiences 11-16 in The Love Route, A Play Without a Name 18-23.—**CASINO** (Phil B. Isaac, mgr.): The Gay Morning Glory to fair business 11-16.

VERMONT.

MEMPHIS—**LYCUM** (Clarence Weiss, mgr.): The Traitor had good houses 4-6. The Devil to excellent business 7-9. James K. Hackett in The Crisis and The Prisoner of Zenda to medium audiences 11, 12. The Old Homestead 13, 14. The Man of the Hour 18-23.—**OPHEUM** (Max Fabish, mgr.): Bond and Benton, the Seven Yullicans, Sheridan Simpson, Melotte Twins and Clay Smith, A. O. Dunham, Chinko, and Minnie Kaufman pleased 11-16.

BLIJOU (Benjamin S. Stainback, mgr.): The Cow Puncher enjoyed a good run week of 11-16. Mrs. Wilson 15-21.—**JEFFERSON** (A. B. Morrison, mgr.): The Jefferson Players pleased good audiences 11-16 in The Love Route, A Play Without a Name 18-23.—**CASINO** (Phil B. Isaac, mgr.): The Gay Morning Glory to fair business 11-16.

VERMONT.

MEMPHIS—**LYCUM** (Clarence Weiss, mgr.): The Traitor had good houses 4-6. The Devil to excellent business 7-9. James K. Hackett in The Crisis and The Prisoner of Zenda to medium audiences 11, 12. The Old Homestead 13, 14. The Man of the Hour 18-23.—**OPHEUM** (Max Fabish, mgr.): Bond and Benton, the Seven Yullicans, Sheridan Simpson, Melotte Twins and Clay Smith, A. O. Dunham, Chinko, and Minnie Kaufman pleased 11-16.

BLIJOU (Benjamin S. Stainback, mgr.): The Cow Puncher enjoyed a good run week of 11-16. Mrs. Wilson 15-21.—**JEFFERSON** (A. B. Morrison, mgr.): The Jefferson Players pleased good audiences 11-16 in The Love Route, A Play Without a Name 18-23.—**CASINO** (Phil B. Isaac, mgr.): The Gay Morning Glory to fair business 11-16.

VERMONT.

MEMPHIS—**LYCUM** (Clarence Weiss, mgr.): The Traitor had good houses 4-6. The Devil to excellent business 7-9. James K. Hackett in The Crisis and The Prisoner of Zenda to medium audiences 11, 12. The Old Homestead 13, 14. The Man of the Hour 18-23.—**OPHEUM** (Max Fabish, mgr.): Bond and Benton, the Seven Yullicans, Sheridan Simpson, Melotte Twins and Clay Smith, A. O. Dunham, Chinko, and Minnie Kaufman pleased 11-16.

BLIJOU (Benjamin S. Stainback, mgr.): The Cow Puncher enjoyed a good run week of 11-16. Mrs. Wilson 15-21.—**JEFFERSON** (A. B. Morrison, mgr.): The Jefferson Players pleased good audiences 11-16 in The Love Route, A Play Without a Name 18-23.—**CASINO** (Phil B. Isaac, mgr.): The Gay Morning Glory to fair business 11-16.

VERMONT.

MEMPHIS—**LYCUM** (Clarence Weiss, mgr.): The Traitor had good houses 4-6. The Devil to excellent business 7-9. James K. Hackett in The Crisis and The Prisoner of Zenda to medium audiences 11, 12. The Old Homestead 13, 14. The Man of the Hour 18-23.—**OPHEUM** (Max Fabish, mgr.): Bond and Benton, the Seven Yullicans, Sheridan Simpson, Melotte Twins and Clay Smith, A. O. Dunham, Chinko, and Minnie Kaufman pleased 11-16.

BLIJOU (Benjamin S. Stainback, mgr.): The Cow Puncher enjoyed a good run week of 11-16. Mrs. Wilson 15-21.—**JEFFERSON** (A. B. Morrison, mgr.): The Jefferson Players pleased good audiences 11-16 in The Love Route, A Play Without a Name 18-23.—**CASINO** (Phil B. Isaac, mgr.): The Gay Morning Glory to fair business 11-16.

VERMONT.

MEMPHIS—**LYCUM** (Clarence Weiss, mgr.): The Traitor had good houses 4-6. The Devil to excellent business 7-9. James K. Hackett in The Crisis and The Prisoner of Zenda to medium audiences 11, 12. The Old Homestead 13, 14. The Man of the Hour 18-23.—**OPHEUM** (Max Fabish, mgr.): Bond and Benton, the Seven Yullicans, Sheridan Simpson, Melotte Twins and Clay Smith, A. O. Dunham, Chinko, and Minnie Kaufman pleased 11-16.

BLIJOU (Benjamin S. Stainback, mgr.): The Cow Puncher enjoyed a good run week of 11-16. Mrs. Wilson 15-21.—**JEFFERSON** (A. B. Morrison, mgr.): The Jefferson Players pleased good audiences 11-16 in The Love Route, A Play Without a Name 18-23.—**CASINO** (Phil B. Isaac, mgr.): The Gay Morning Glory to fair business 11-16.

VERMONT.

MEMPHIS—**LYCUM** (Clarence Weiss, mgr.): The Traitor had good houses 4-6. The Devil to excellent business 7-9. James K. Hackett in The Crisis and The Prisoner of Zenda to medium audiences 11, 12. The Old Homestead 13, 14. The Man of the Hour 18-23.—**OPHEUM** (Max Fabish, mgr.): Bond and Benton, the Seven Yullicans, Sheridan Simpson, Melotte Twins and Clay Smith, A. O. Dunham, Chinko, and Minnie Kaufman pleased 11-16.

BLIJOU (Benjamin S. Stainback, mgr.): The Cow Puncher enjoyed a good run week of 11-16. Mrs. Wilson 15-21.—**JEFFERSON** (

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

MISS HELENE WILSONLeading Woman
Management Daniel Frohman.

(FROM CALIFORNIA)

THE THIEF
42 West 68th Street, New York**ELIZABETH MURRAY**
As OLGA in THE DEVIL

Management of JAS. D. BARTON CO. By permission of Henry W. Savage

Isadore Martin Ingenue
Charles Schofield Comedian
CRESCENT STOCK CO., BROOKLYNROGER GRAY and MARION MILNOR
IN VAUDEVILLE**MAY STEWART**In an elaborate production of *Twelfth Night*.

Fourth Season under J. E. CLINE'S Direction.

A. S. BYRON
ENGAGED**MABEL MONTGOMERY**

Playing ANN CRUGER in THE CHARITY BALL

This week, Yorkville Theatre, New York.

THE GREAT RAYMOND

Now on 'Round-the-World Tour Breaking Records Everywhere.

W. W. SAUNDERS, American Representative,

225 Knickerbocker Theatre Bldg. Annex.

New York City.

A HIT FROM COAST TO COAST
TOM WATERSStarring as "Nott" the Tailor, in "Coming Thro' the Rye"
"The bright particular star was Tom Waters, always steering safely clear of the shoals of horse play."—
New Orleans Picayune.**ADELE BLOOD**Paired with
MR. EDWARDS DAVIS
"THE UNMASKING," "ALL RIVERS MEET AT SEA,"
"THE KINGDOM OF DESTINY."Jan. 18, Bennett's, Montreal, C.
Jan. 25, Bennett's, Ottawa, Can.
Feb. 1, Bennett's, Hamilton, Can.**JUSTINA WAYNE**
As CLAUDIA in THE PRINCE CHAP

Address Actors' Society.

KATHERYNE G. KIRKJuveniles and Ingénues In Stock with
FISKE PLAYERS

Daring Theatre, Gloversville, N. Y. Season 1908-9 Indefinite.

EDWARD HUME
ENGAGED

Permanent address, Actors' Society, N. Y.

Miss FLORENCE DAVIS
In the NEW YORK—Serves—LONDON
UNDER THE GREENWOOD TREE
By E. V. EDMOND**Mr. Julian Eltinge**
With Cohan and Harris' Honey Boy Minstrels

A GLORIOUS TRIUMPH! SUCCESS SUPREME! A POSITIVE FUREUR!

When writing advertisers readers are requested to mention THE DRAMATIC MIRROR.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

EDWIN MORDANT and GRACE ATWELL
LEADING ROLE

(STEPHEN GHENT)

The Great Divide (Western); Direction Mr. Henry Miller

NOT ENGAGED

Address, 70 West 47th Street, or AGENTS.

HENRY C. MORTIMER

Address DRAMATIC MIRROR

EDITH CROLIUS
CHARACTER, HEAVIES and GRAND DAMES

Address care DRAMATIC MIRROR.

ALBERT MORRISON
LEADING MAN

College Theatre,

Chicago, Illinois

RODNEY RANOUS

LEADING MAN

ENGAGED IN STOCK

Direction CHARLES B. MARVIN, Chicago

Offers Invited—Owing to Closing of Company by Fire

NINA CARLETONLeading
WomanHeavies and
Characters**JOHN FERNLOCK**

Mgt. KELROY-BRITTON

Joint made an object

Address Mirror office.

WILLIAM NORTON"William Norton, as the American engineer, did not for a minute forget himself or resort to overacting."—
The Evening Gazette, Burlington, Iowa, Dec. 2, 1908.

THE WOLF Direction SAM S. & LEE SHUBERT, Inc. Address care DRAMATIC MIRROR.

HENRIETTA GOODMANUNDER SOUTHERN SKIES (Western) Management HARRY DOEL PARKER
Buffalo, N. Y., *Commercial*, Sept. 12, 1908.—"The role of Lelia Crofton, was handled in an excellent manner by Henrietta Goodman. Miss Goodman was especially strong in the emotional scenes."**SEDLEY BROWN**
DRAMATIC DIRECTOR

Valencia Street Theatre, San Francisco, Cal.

FREDERIC SUMNER

Leading Man

"GIRLS"

EASTERN

Annual Starring Tour, Season 1908-1909

MR. KIRK BROWN And His Excellent Company

Presenting

CAPTAIN BARRINGTON
THE SIGN OF THE CROSS
DAVID GARRICKMERCHANT OF VENICE
PUNCHED WILSON
THE MILLIONAIRE DETECTIVETHE CHARITY BALL
OTHELLO

Management J. T. MACAULEY

AT LIBERTY **EDWIN BARBOUR**
CHARACTERS, COMEDY, OLD MENAddress Actors' Society,
or 203 West 22d Street**H. MAURICE TUTTLE**

Scenic Artist—At Liberty—Stock

990 Eighth Street, Milwaukee, Wis.—Permanent address.

For Stock Companies, For Repertoire Companies, For Auditions
I have the newest and most attractive, as well as the largest assortment of
Fairy Plays, Biblical Plays, Drawing-Room Plays
Mrs. Jarley's Wax Works, Temperance Plays
Plays for Girls, Pantomimes
Write for my new catalogue of Theatrical Novelties, Speaker's Guide Book
Paper, Country. It is FREE.
SAMUEL FRENCH, 26 West 22d Street, NEW YORK**THE STAGE**Price, 2d.
WeeklyThe Leading English Theatrical Newspaper. Circulation Guaranteed larger
than that of all other English Dramatic and Musical Journals combined.
May be obtained at

The International News Co.

83-85 Duane St.

SAMUEL FRENCH

22-24 West 22d St.

NEW YORK

CLANSMAN COMPANIES JOINED

Notice to Local Managers!

After January 23, only One Authorized Clansman Company will present the famous Dixon play in the United States and Canada. This organization will include the best players, the best scenic equipment, the best electrical effects, and the best cavalry horses selected from the two productions that have been touring the country for four seasons.

Applications for time for the Season of 1909-1910 should be addressed without delay to

GEORGE H. BRENNAN, Manager Southern Amusement Company

Suite 312, 313, 314 Knickerbocker Theatre Building, New York City

MAHLER BROS.

SIXTH AVE. and 31ST ST., NEW YORK

Professional House of America

SPECIALS FOR JANUARY UNDERWEAR SALE

Dance Skirts, Bloomers, Negligees, Matinees and Silk Skirts. If in city call and examine; it will repay you.

SHOE DEPARTMENT

Our Famous Shoes, made on the Latest Model Shoes. Vamp Last, for Stage and Street Wear. Estimates cheerfully given on quantities and Company orders.

MAKE UP BOXES

SPECIAL FOR THIS SALE. Cannot send through mail. Prices Below Cost of Manufacture. 35¢.

OUR GOLD CREAM

Especially prepared for the Theatrical Profession, guaranteed to be absolutely pure and never becomes rancid in any climate. Put up in Pound, Half Pound, Top Tin, One at 25¢; Half Pound at 22¢.

Sample of Cream Sent Free.

All Mail Orders must be accompanied by Money Order. Nonagent C. O. D. Special Discounts on Quantity Orders.

Wanted—PIANIST

Must be first class. State age, lowest salary and full particulars first letter. Permanent traveling engagement. Address

LYMAN H. HOWE, Moving Picture Co., Wilkes-Barre, Pa.

Photos returned.

AMERICAN STOCK CO.
FRED. R. WILLARD, Mgr.
Known using "The Gates of Eden," the great Shaker drama, by Rev. Wm. Danforth, of Chicago, by special agreement with the author and Mr. Gustav Frohman. Also David Belasco's "May Blossom," by agreement with Mr. Frohman, the owner.

For Time, Terms, Engagements and Executive Details, address Home Office. Glad to Read Plays for Summer and Regular Season.

HARRY A. MARCH
General Manager
Canton, Ohio

NANCY BOYER CO.
HENRY TETTA, Mgr.

"Nancy has a wonderful following in Battle Creek. It's a pity other stock companies do not take the same pains with production and play—it would mean much to theaters playing stock."—Doctor Green, of the Battle Creek Enquirer.

Until January 31, Address Me to New York Office

FOUR GREAT STOCK PLAYS

"TENNESSEE'S PARDNER"
"AT THE OLD CROSS ROADS"
"SHADOWS ON THE HEARTH"
"PRETTY PEGGY" by Frances Ayer Stevens

ARTHUR C. AYSTON
Sole Owner
Room 802
110 W. 24th Street
N. Y. City
Tel. 1824-3816

Preparing for Next Season.
"THE VAGRANT"
and
"THE DAWN OF
HAPPINESS"
Want to buy for Cash a few good
Plays with Printing.

JNO. A. HINMELEIN
ATTRACTIIONS
1402 Broadway
New York

Pleased to consider first-class Stock proposition anywhere in the United States for balance of this or next season.

FOUR first-class organized Companies available.

THEATRICAL LUMBER

STILLES, BATTENS, STRIPS, RAFFIA,
SHORN, PROFILE, STAGE FLOORING, Etc.

Always on hand for prompt shipment. Write for delivered prices. Shipments made in any quantity desired.

THE JOHN GILLESPIE LUMBER COMPANY

Lumber and Seward Streets

CHICAGO, ILL.

LONDON "MUSIC HALL"

THE GREAT ENGLISH VAUDEVILLE PAPER

WEEKLY

New York Office, 19 West 24th Street.
Telephone, 1773 Madison Square.

14 Leicester Street, W. C.

TO CLEAN YOUR FINE GARMENTS, SEE
SCHWARZ & FORGER
CLEANERS AND DYERS
704 Eighth Avenue, Near 44th Street, N. Y.
Low Rates Best Work Quick Delivery
Phone 4128 Bryant 12 Branch Stores in New York City

Who willing stations names are reported to receive The DRAMATIC MIRROR.

ASBESTOS CURTAINS

Send for Booklet.
C. W. TRAINER MFG. CO.
50 PEARL ST., BOSTON.



THEATRE TO LEASE.
A thoroughly up-to-date ground floor theatre in the best one-night stand in New York State, to responsible party who must have from \$500 to \$1,000. Those wishing to acquire a business that will turn a profit of from \$2,000 to \$2,500 a year, address M. L. W., care THE DRAMATIC MIRROR. Party must furnish ready for rent.

THE MASK

The only European Journal devoted to the Art of the Theatre. Illustrated. Beautifully Printed.

Editor, JOHN SEMAR. Art Director, GORDON CRAIG.

PUBLISHED MONTHLY. ANNUAL SUBSCRIPTION, FOUR DOLLARS POST FREE.

Obtainable in America from GEORGE WOLFE PLANTE, 1125 Walnut St., Philadelphia; BRENTANO'S, Union Square New York City.

OFFICE: 2 LUNG' ARNO ACCIARUOLI, FLORENCE, ITALY

OPERA CHAIRS

Purpose

A
Thousands
Styles
at
as
Many
Prices
Arctic Seating Company
215 Walnut Ave.
Chicago
235 Arch St.
Phila.
W. 45th St.
New York
70 Franklin St.
Boston

1500 CHAIRS

Can you use them? I
can't, I'm not in the busi-
ness. They're new. The
picture shows the kind.
The best first offer gets
them. Write P. O. Box
1706, Pittsburg, Pa.

THE CUSHMAN CLUB

For Women of the Dramatic Profession

Board \$1 to \$2. Rent \$10 to \$20 per week. Address MISS

E. F. OTHONON, Home Box, 205 So. 10th St., Bell phone,

Walnut 5-4424.